

The Musical World.

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VOL. 62.—No. 20.

SATURDAY, MAY 17, 1884.

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ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

THIS EVENING (SATURDAY), May 17.—L'ETOILE DU NORD (commence at 8.15). M^{me} Semblich, M^{lle} Albu; M. Soulaçoix and Signor De Reszke. Conductor—M. DUPONT.

MONDAY next, May 19.—LES HUGUENOTS (commence at 8.15). M^{me} Pauline Luca, M^{me} Biro de Marion, M^{me} Scalchi, Signor Cotogni, Signor De Reszke, Signor Monti, and Signor Mierzwinski. Conductor—Signor BENVIGNANI.

TUESDAY, May 20.—MEFISTOFELE (commence at Eight o'clock). M^{me} Albani, M^{lle} Tremelli; Signor Novara, and Signor Marconi. Conductor—Signor BENVIGNANI.

Doors open half-an-hour before the performance commences. The Box Office of the Theatre is open from Ten till Five. Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

LONDON BALLAD CONCERTS.

MORNING BALLAD CONCERTS.
SATURDAY NEXT, MAY 24TH.

MORNING BALLAD CONCERT.—THE LAST of the SEASON.—ST JAMES'S HALL, on SATURDAY next, May 24, at Three o'clock. Artists: M^{me} Valleria, Miss Mary Davies, Miss Agnes Larkcom, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Barrington Foote, and Mr Santley. Violin—M^{me} Norman-Néruda. Pianoforte—M^{me} Esipoff. Mr Venables' Choir. Conductor—MR SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

MR BRINLEY RICHARDS, at Kensington.—Messrs FARMER have the honour to announce that Mr Brinley Richards will REPEAT the PIANOFORTE RECITAL and LECTURE (given at the Society of Fine Arts), at the TOWN HALL, Kensington, May 21st. Reserved Seats at Messrs Farmer's Library, Edwards Terrace; and Morley, 27, High Street.

MR BRINLEY RICHARDS, at Newport, May 29th.
The MAYOR will preside.

UNDER THE IMMEDIATE PATRONAGE OF HER GRACE THE DUCHESS OF WELLINGTON.

MR OBERTHÜR'S MORNING CONCERT, MONDAY, May 26th, at the PRINCES' HALL, Piccadilly. Vocalists—M^{me} Liebhart, M^{me} Zimeri, M^{me} Sanderini, Signor de Monaco, Mr Robt. Grice, Instrumentalists—Mr Henkel, Mr Albert, and Mr Oberthür. Conductors—Mr W. Ganz and Mr George Gear. Tickets, 10s. 6d., 5s., and 2s. 6d., to be had at the Princes' Hall; or of Mr Oberthür, 14, Talbot Road, Westbourne Park, W.

MR OBERTHÜR'S "ORPHEUS," Concertstück for Harp and Orchestra, will be performed by the Author, at his Morning Concert at the Princes' Hall, on Monday, May 26th, the orchestral parts arranged for the Piano will be played by Mr GEORGE GEAR.—"Orpheus" was recently performed with great success at the Orchestral Concerts at Vienna, Paris, and Marseilles.

MISS ELIZABETH PHILP'S BIENNIAL CONCERT, at ST JAMES'S HALL, on FRIDAY Evening next, May 23rd, at Eight o'clock, assisted by the following eminent Artists: Mrs Hutchinson and Miss Agnes Larkcom, M^{me} Antoinette Sterling, Mrs Andrew Tuer, Miss Clara Myers, and Miss Hope Glenn; Mr Rodfern Hollins, Mr Charles Shilley, and Mr Arthur L. Oswald, Mr Cecil Traherne, and Mr Ernest Cecil. Pianoforte—M^{me} Frickenhaus and Miss Bessie Waugh. Violin—M^{lle} Eisler (from Vienna). Conductors—Sir Julius Benedict, Mr Edwin Shute, and Mr Wilfrid Bendall. Sofa Stalls, 10s. 6d.; Stalls, 7s.; Balcony, 3s.; Area, 2s.; Gallery, 1s. Tickets may be obtained of Miss Elizabeth Philp, 67, Gloucester Crescent, Regent's Park; of the usual Agents; and at the Hall.

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MR LEONARD GAUTIER will sing P. VON TUGGINER'S charming New Song, "A FAIRY DREAM," at Croydon, on Wednesday next, May 21st.

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EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 52.

(Continued from page 256.)

The King's Theatre, which opened on the 6th of January, had not this season the powerful aid of Catalani, who had seceded on account of disagreement as to terms. Comic operas were therefore chiefly performed; in the first of which, *La capriciosa pentita*, Signora Collini appeared for the first time in England. Her person was elegant, her countenance pleasing, and her voice (a contralto) was sweet and flexible. She was well supported by Naldi and Morelli, and was flatteringly received. From there being no *prima donna* for serious parts, the frequenters of the theatre were dissatisfied, and the attendance was not so numerous as heretofore. The manager, therefore, rather than accede to Catalani's exorbitant terms, engaged several new performers; among whom were Signora Grigietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience. This state of things continued till the 21st of June, when Signor Tramezzani and Signora Calderini made their first appearance in a new serious opera composed by Guiglielmi, called *Sidagero*. Tramezzani displayed great histrionic powers, and his singing was of the first order. Signora Calderini was not prepossessing, but she sang with skill.

The great composer Haydn died on the 26th of May, 1809. He was Chapelmaster to his Serene Highness Prince Esterhazy, and was born at Rohrau, in Lower Austria, in the year 1733. His father, who was a wheelwright by trade, played upon the harp without the least knowledge of music. This excited the attention of the son, and gave birth to his passion for music. In his early childhood he used to sing to his father's harp the simple tunes that he was able to play. He was afterwards sent to a small school in the neighbourhood, where he began to learn music regularly; and at length was placed under the tuition of Reuter, chapelmaster of the Cathedral at Vienna. Having a voice of great compass, he was received into the choir, where he was taught not only to sing, but also to play upon the harpsichord and violin.

The progress young Haydn made was so rapid, that before he was well acquainted even with the rudiments of harmony, he composed a great number of symphonies, trios, sonatas, and other pieces, in which the early dawnings of a soaring genius were evident. They wanted indeed that regularity and consistency which a methodical education never fails to bestow; yet there appeared in them a wildness of nature and a luxuriance of fancy, which at once bespoke what he might in aftertimes produce, when that wildness and luxuriance were corrected by attention and study.

At the age of eighteen, on the breaking of his voice, he was dismissed from the cathedral. After this he supported himself during eight years as well as he could by his talents, and began to study both the theory and the practice of his favourite art more seriously than ever. For the former he attended closely to the writings of Mattheson, Heinichen, and others, and for the latter chiefly to the works of Emmanuel Bach. He has been frequently heard to acknowledge that his compositions owe a great part of their merit to the groundwork laid by his study of the compositions of Bach. At length Haydn was introduced to Porpora, and for above five months he received instructions from him in singing and the composition of vocal music.

In 1759 Haydn was received into the service of Count Marzin; from whence in 1768, he passed to the palace of Prince Esterhazy. His transcendent genius soon enabled him to soar high above all his competitors; and, as envy seldom fails to pursue merit, the German masters became so jealous of his rising fame, that they entered into a kind of combination in order to decry his compositions. Some went so far as even to write pamphlets against his works, complaining of them as wild, flighty, and trifling, and as tending to introduce new musical doctrines, which till then had been totally unknown in that country. That Haydn displayed some novelties in the notation of his writings, must be acknowledged; but that he invented that mode for the convenience of the orchestral performers is equally well known. The only notice, however, he deigned to take of the scurrility and abuse which was thus heaped upon him, was to publish letters written in imitation of the several styles of his adversaries. In these their peculiarities were so closely copied, and their extraneous passages so imitatively burlesqued, that they all felt keenly the force of his musical wit, and were silent.

It has often been asserted that the compositions of Haydn are very unequal; that some are replete with elegance and scientific knowledge, whilst others are extravagant to excess. In illustration of this circumstance it has been remarked that many of these pieces were written at the command of Prince Esterhazy, whose ideas of

music were highly eccentric. It is said that he often chose the plan on which Haydn was to compose particular symphonies; some, for instance, he ordered to be adapted for three or four orchestras, situated in different apartments, which were to be heard singly, to respond with each other, and to join together at the will of the Prince. The following anecdote, if it be founded in truth, would seem to have some relation to this strange humour of the Prince. The musicians of his palace are said to have disagreed with the officers of the household, and to have given in their resignations. These were accepted, under the impression that they would soon change their minds. On the evening of the day they had fixed for their departure they were to perform their last concert before the Prince. Haydn had composed for the occasion a symphony, the conclusion of which was of a very extraordinary kind. It was an adagio, in which each instrument in succession played a solo; and, at the end of each part, Haydn wrote these words: "Put out your candle, and go about your business." The first oboe and second French-horn are said to have gone away first; after this the second oboe and the first horn; then the bassoons, and so on with the rest of the performers, except the first and second violins, who were alone left to finish the symphony. The Prince was astonished, and asked what the meaning of all this was. Haydn told him that the musicians were about to quit his service, and that carriages were then at the door of the palace waiting to carry them away. The Prince sent for those into his presence who had left the room, and reproved them severely for the manner in which they were about to desert so excellent a master. The men, who had previously repented of their imprudent conduct, expressed their regret at what had been done, and were allowed again to enter into his service.

The whimsical symphony before alluded to has been printed, and performed in London. I assisted in it several times at the late professional concert.

The national music of the Germans is by nature rough, bold, and grand; and although they do not possess the softness of the Italians, yet it must be confessed that in instrumental music, and particularly in that for wind instruments, they have excelled all other nations.

The refinement of their music was reserved for Haydn to accomplish; and this he has done in a very ample manner, by originality, novelty, and beautiful melody, in which he has greatly excelled all his predecessors.

Besides numerous pieces for instruments, Haydn has composed many operas for the Esterhazy Theatre, which were also performed in the theatres of Vienna and Berlin. He has likewise written a good deal of church music, which has established firmly his reputation as a deep contrapuntist. His *Stabat Mater* was first performed at Vienna, and was received with the most flattering testimonies of applause. It has since been performed and printed in England. His oratorio, *Il ritorno di Tobia*, composed in 1775 for the benefit of musicians' widows, has been annually performed at Vienna ever since, and is in high favour. The symphonies of this great composer were first introduced into this country about the year 1776, and were immediately adopted at our theatres, concerts, &c. They afforded as much delight to the musicians who performed them, as to the public who listened to them. They combined science and pleasing melody in an extraordinary degree. It would be superfluous to enlarge on the merits of Haydn's compositions, so well known and appreciated in every part of Europe. Haydn first visited England in the year 1791, being engaged by Salomon for his subscription concerts at the Hanover Square Rooms. He also visited England in 1792, and in 1795. In the latter year I had several times the pleasure of supping with him after the concerts given by the Duke of York and the Prince of Wales, at York and Carlton Houses; and I thus had opportunities of enjoying his agreeable conversation and of observing his amiable manners. Whilst in this country Haydn was universally admired, and among other instances of respect shown to his transcendent talents, the University of Oxford conferred on him an honorary degree of Doctor of Music. His oratorio, the *Creation*, was first performed here in the year 1800. The first act of it, including the fine chorus "The heavens are telling," is highly effective. In the two succeeding acts there are not any very striking beauties, though science and genius pervade the whole. This oratorio was performed with universal applause in London, and subsequently at every music meeting in the united kingdom; but for several years past only the first part has been performed. It was in England that Haydn, by observing the enthusiasm with which the people received the loyal song "God save the King," caught the idea of composing his anthem, "Long live the Emperor," which, though a more scientific composition than our "God save the King" (said to be composed by Harry Carey), wants its sublimity and pathos. Haydn died at Gumpendorf, at the age of seventy-eight, and was buried there in consequence of Vienna being then in the occupation of the French. Though his mortal

remains must suffer decay, his imperishable name will survive whilst musical harmony exists, decorated with never-fading laurels.

The oratorios this season commenced for the first time on the anniversary of King Charles' martyrdom, at the Haymarket Theatre. The 30th of January had hitherto been held so sacred, that no public performance whatever had been permitted. The last season, however, Mr Ware, the leader of the band at Covent Garden Theatre, ventured to give his benefit concert on that night at the Haymarket Theatre, and it not having been interrupted by the authorities, Mr Ashley, the proprietor of the oratorios, this season added it to his former number of performances; and, as innovation has seldom any bounds, he afterwards included Whitsun eve. The singers, with the exception of Signora Griglietti and Mr Vaughan, were the same as last year. Mrs Dickons and Mr Braham took the lead.

(To be continued.)

SEÑOR SARASATE'S CONCERT.

That the popularity of this artist is continually increasing was placed beyond a doubt on Saturday afternoon, May 10, at the second concert of the present series, given at St James's Hall, when a large and enthusiastic audience testified by hearty cheering their appreciation of the remarkable talents of the Spanish violinist. Not unmindful that a monarch is best seen when surrounded by his court, Señor Sarasate, with the discernment of a shrewd man of business, and with the instincts of a true artist, elected to appear in public supported by a fine orchestra. Discarding the notion that his patrons came for the sole purpose of hearing him, he selected music of the highest order, in which he was not personally concerned, and entrusted the performance of it to the care and skill of Mr W. G. Cusins. By this means the concert under notice was raised, from the class of entertainments usually presented by *virtuosi*, into that higher region of instrumental art which now happily characterizes the best tendencies of the present age. The concert opened with an excellent performance of Mendelssohn's Scotch Symphony. Applied to such a work the word familiarity is but a synonym for enhanced delight. As the themes entered in their several order, each was mentally greeted as a cherished friend, and its progress and development watched with supreme delight. Whether it was discreet to place Max Bruch's "Concerto in G minor" in immediate proximity to the Symphony is a query needing no further discussion than the obvious remark that, as the programme contained variety, that variety should have been used to afford relief to minds which naturally feel the strain which two works of an elaborate nature inevitably bring when heard in unbroken sequence. This can be the only qualification as to the propriety of the introduction of the concerto in the programme, for it is without doubt a work of high merit. Its author evidently respects himself, as well as the school of music he represents. Without appearing austere or grave, much less lugubrious, he is sensible of the high mission music in these latter days has undertaken; and whilst engaged upon a form of composition which naturally lends itself to relaxation, in order to give opportunities for indulging in those lighter graces natural to the violin, yet he never allows even the solo instrument to wander into vagaries outside the limits of genuine art. The "concerto" may not be original in thought; it may be characteristic, or a reflection of a school rather than the outcome of individuality, but it scarcely ever sinks below that high level of art reached by earnest-souled musicians. Nevertheless, art is of no country, and this was proved on Saturday, when the Spaniard, Sarasate, gave a reading of the Teutonic work in every way appropriate and masterly. What was lofty suffered no depreciation, while that which was tender received unwonted pathos. Indeed, to the masculine element of the music was added a grace that adorned, nay strengthened, rather than enervated it. The violinist reserved playfulness and eccentricity for his own "Fantasie" (*Carmen*). Therein he had abundant scope for unbridled fancy.

The orchestra followed with "Two airs de ballet" (*Der Dämon*) Rubinstein. Although the "airs" are undoubtedly original in rhythm, yet without dancers and the stage their special significance can be scarcely perceived. The accent of the first "air" is altogether Cyclopean, and one is therefore sorely puzzled in trying to guess the action appropriate to it. No doubt the gesture of the dancers would give meaning and variety to passages which, in the concert-room, are lumbering and monotonous. Should the listener himself strive to supply the action, he will hardly call up the stage arrangements. Nay, he is more likely to have before his vision the picture of Wardle's skating party. In the repeated beats of the orchestra he will hear the heel-knockings of sliders, headed by the energetic Sam Weller "keepin' the pot a bilin'"; in the awkward rush of the fiddles, he will see the tempted Pickwick, with

limbs astride, carried helplessly down the slippery way; and in the sudden thud of the big drum he will recognize the water splash as the venturesome old gentleman drops beneath the treacherous ice. Should any listener so wander in fancy during the first "air," he will scarcely recover himself during the second, for the more plaintive strains of the latter will remind him of the journey of the discomfited Pickwick, amidst sympathizers, to the farmhouse to seek shelter, warmth, and change of raiment. To a person, with a mind so ill disciplined, there is nothing better to offer than the recommendation to see *Der Dämon* in its entirety, and ascertain exactly what Rubinstein meant in compositions which, in St James's Hall, had led him astray.

Señor Sarasate appeared, perhaps, at his best in Chopin's "Nocturne in E flat"; for his tone has that pleading quality which especially becomes the medium of musical thoughts so tender and mournful. While the phrases are blended by him into one elongated period, each section has, at some point or other, a life-giving accent that carries on a never-failing current of vitality. It has been thought by some that passages towards the end of periods are often too much prolonged by Señor Sarasate, that this method gives a feeling of lassitude inconsistent with notions of life, but in compositions like the "Nocturne" the objection scarcely holds good. The executant appeared to advantage as a composer in his own "Zigeunerweisen," playing the slow movement with exquisite taste, and the *allegro* with sparkling vivacity. Gaiety with alternate pathos is the characteristic of performances which bring to us, like all glad things in this "merry month of May," a lively sense of enjoyment. The band, under the able direction of Mr W. G. Cusins, was excellent—particularly in Max Bruch's concerto. PENCERDD GWFFYN.

LINES ON THE DEATH OF Sir Michael Costa.

By MRS BARRETT.

His march is over, and he hears the call,
Which soon will sound within the ears of all;
The God of Israel turns the Key of Death,
And Michael Costa yields his fleeting breath.
But talent is not lost, and his may swell
The mighty chorus where immortals dwell;
Still onward, still progressing from afar,
Free from the discord of each earthly jar.
Who can describe the music of that sphere,
Of which we only hear the echo here?

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THE "RECITAL" of a new English opera by John Farmer took place under the conductorship of the composer at St James's Hall on Friday, May 2nd. The subject being the well known story of *Cinderella*, the libretto, by the late Henry S. Leigh, was rendered doubly interesting by the pleasing and melodious music which accompanied it. The opera is preceded by a bold and spirited orchestral introduction rather than an overture in the true sense of the word, and in the opening scene, "A forest and fairy revel by moonlight," some pleasing and elegant music is introduced, followed by a pastoral movement as sunrise appears, and Cinderella is discovered by the Prince, who describes his love at first sight in the impassioned ballad "Dearest, fairest, ne'er till now." Here follows a bold song in old English style by Malatesta, the Prince's tutor, the scene closing with a lively hunting chorus. The second act takes place in the kitchen of the Baron's mansion, and the rest of the story is closely adhered to. In the ball room scene (Act III) Mr Farmer has written some original and elegant ballet airs. The quaint old English style of nursery songs, and the processional and pageant music being particularly noticeable for their thorough musicianly genuineness and healthy style. The last act contains perhaps the best gems as regards ballads and part songs, nearly all the artists deserving and gaining encores by their successful rendering. The opera is brought to a brilliant conclusion by everyone being made happy in the final chorus. We have only given a rough outline of the work, but hope on a future occasion to give a full and detailed account whenever the opera has a stage performance with scenic accessories. The recital was in every way satisfactory, the artists being Messrs Edward Lloyd, Henry Ryatt, M. Tufnail, Mesdames Mary Davies, A. Ehrenberg, M. McKenzie, and Miss Clara Samuel, with an efficient band and chorus. A word of praise is also due to Mr Philip Beck who recited all the passages in a clear and distinct style, not forgetting the tone the different characters demanded. Mr Farmer was much applauded, and at the conclusion was recalled and bowed his acknowledgments.—W. A. J.

RICHTER CONCERTS.



HANS (*aside—about to begin*).—Brahms? Humph! I gave them Mendelssohn a while ago. Hem!
PUBLIC.—Brahms! ——— Hoch!

I admire the faculty to which so many pretend of swallowing and digesting a new work, however formidable, assimilating what is good and rejecting what is bad, in the duration of a single performance. The reviewer of a new book can arrange the time at disposal to suit his own convenience. He can linger over one passage, hurry through others, read one page twice or thrice, skip fifty. The art-critic can look at a new picture till he sees double, and the picture will not budge from its frame. But how about the music-critic? What difficulties and drawbacks beset the task he has in hand when the sense of duty prompts him to criticize a new work! A dream passes before him, and on its fleeting memories he has to build that which will remain in black and white, a witness hereafter for or against him. Say he goes to hear a symphony about which all his knowledge consists in the name of the composer. The modern symphony is neither so short nor so crystalline transparent that ordinary optics may suffice, at a glance, to see all round and right through it. It is played. Nowhere is there any stoppage or delay for the sake of the anxiously-listening critic. At the end, off he goes to write his opinion and get copy ready betimes for next morning. In such circumstances is he to depend on preconceived notions, or write haphazard and as wide of the point as may be? No wonder posterity so often reverses the general verdict of first criticisms.

But, all this being said, it may yet be contended that there are men whose critical faculty is of so strong and keen a nature that at a first hearing of, say a new symphony, they are capable of pronouncing irrevocable judgment, striking, as it were, the balance between good and evil with calmest self-dependence. One method they pursue, Dr Hanslick calls the "poetically-pictorial"—that, by the way, which seems to offer most facility to the learned doctor himself, who, after a first hearing of Brahms' symphony in F major, goes off into three pages of transport. He thinks highly of the symphony, and what he thinks might have been read with interest in the programme-book of the last Richter Concert. At this concert, fourth of the present series, Brahms' symphony was given for the first time in England. As a rule, subject to few exceptions, what is really great, however obscure at first sight, is pretty sure to engage and enchain attention. Thus did the imposing work introduced on Monday night, when a large audience received it with enthusiasm. Of the four movements, the third (*poco allegretto*) is the easiest of immediate comprehension, because, perhaps, the ear seems to have heard parts of it before in the *Romanze* of Schumann's symphony in D minor. Be that as it may, this brief and tuneful movement so pleased its hearers that it had, by general desire, to be repeated. That the whole will, ere long, be heard again is devoutly to be wished by those who, not without a show of reason, look upon Brahms as foremost among living composers. The performance was admirable throughout. Beethoven's *Egmont* Overture, Wagner's *Siegfried Idyll*, and the Overture to Weber's *Oberon*, with vocal selections, constituted the remainder of the programme. All were splendidly executed, and at the end of each Herr Richter was compelled to bow his acknowledg-

ments. The vocalist was Mr Lloyd, who, by his fine rendering of "Love in her eyes sits playing," from *Acis and Galatea*, and the "Probe-lieder," from *Die Meistersinger*, achieved great and well-merited success. P.

ROYAL ITALIAN OPERA.

Continuing to draw upon the most familiar pieces in his repertory, Mr Gye presented *Il Trovatore* on Tuesday, May 7, with Mdme Pauline Lucca as the unhappy heroine. It is well known that Mdme Lucca embodies the character of Leonora with great dramatic force. The most exacting of Verdi's gloomy and highly-wrought scenes is not beyond her resources, and if other artists display in certain situations a greater amount of *finesse*, none exceed her in vigour of delineation and contrast of light and shade. This appeared convincingly in the last two acts, which were made most impressive by the characteristics just pointed out. Mdme Lucca, it is almost superfluous to add, sang with passionate force, and carried with her all through the opera the approval of her audience. Mdme Tremelli, rarely other than conventional as an actress, gave vocal rather than dramatic distinction to the part of Azucena. Her full, rich voice, so strongly marked by sympathetic qualities, was heard to much advantage. Signor Mierzwinsky played Manrico effectively wherever he could let himself and his powerful voice have a free course. Under these circumstances "Di quella pira" naturally made a "hit," the house applauding the astonishing energy and power with which the high notes, including the upper C, rang out above the din of the orchestra. A new Conte di Luna, Herr Gottschalk, failed to secure the entire approval of his first English audience. This, however, may have been due to nervousness, over anxiety, or the peculiar influences of an English May. At any rate, we are not going to say a word in his disfavour till it conclusively appears that he is unable to obtain an encore for "Il Balen." The general performance conducted by Signor Bevnigani, was up to the usual mark, and called for no special observation. Let us only hint that encores should be better regulated than they are. We would have them improved away altogether, but as long as they are allowed it should not be possible for an artist to come before the curtain and re-commence singing, leaving the curtain to be raised while he is in full progress.

Mdme Albani made her first appearance for the season on Saturday evening, and there was a full and fashionable attendance, although the opera was *La Traviata*—one of the most hackneyed in Mr Gye's repertory. We have always held that the measure of neglect into which the Anglo-Italian stage has fallen is much less due to any change in public taste than to the fact that the artists and the *ensemble* are not now what they once were. This is proved up to the hilt by the evident truth that as are the performances, in point of quality on any given night, so are the audience in point of numbers. The work represented is a secondary consideration; if not, how are we to explain the brilliant house of Saturday, or the closely packed crowd that witnessed *Il Trovatore* at Drury Lane on the same evening? Comparative indifference to the opera, and keen interest in the executants, may be a bad sign—we will not debate the point—but, at any rate, it is well to open one's eyes to facts, and not proceed upon misleading assumptions. Mdme Albani had a great reception, and one worthy of her services in the past. She never sang better than as Violetta. We assert this without shutting our eyes to occasions in which the *prima donna*, as for example in "Ah fors'è lui," made over-use of the *tempo rubato*. But, making full allowance for the fault in question, so much of surpassing excellence remained without drawback that we are justified in using superlative terms regarding it. For years past Mdme Albani has not made so effective a *rentrée*. Her voice was in capital order, all her powers were completely in hand, and alike in brilliant vocalization, tender sentiment and dramatic force, her performance was one to be noted with emphasis. Her best all-round work was done in the second act, especially in the scene with the elder Germont, and may fairly be described as great. The audience were of course delighted, and expressed their feelings with as much animation as opera frequenters allow themselves. Signor Marconi played Alfredo with intelligence and, sometimes, with genuine effect; while Signor Cotogni assumed his old part, and sang "Di Provenza il mar" with customary success. The performance was conducted by M. Dupont, under whom the orchestra played the accompaniments with singular delicacy and discretion. We should add that the flower-basket and bouquet farce was enacted in the course of the evening.—D.T.

The operas given during the week were, on Monday, *Faust e Margherita*, with Mdme Lucca and Signor Mierzwinski in the principal characters. On Tuesday, Mdme Sembrich made her first appearance this season as the heroine in *Lucia di Lammermoor*. On Thursday the opera was Boito's *Meisiofele*, Mdme Durand, owing

to the indisposition of Mdme Albani, undertaking, at short notice, the parts of Margherita and Elena, of Troy, acquitting herself, it need hardly be stated, like a thorough artist. This morning (Saturday) the first Floral Hall Concert is to be given with the assistance of the principal singers of the Royal Italian Opera. *L'Etoile du Nord* is announced for this evening with Mdme Sembrich as Catarina, and Signor De Reszke, for the first time, as Pietro.

MR CHARLES HALLÉ.

The musical season was not opened without the customary announcement of the chamber concerts of Mr Charles Hallé. For many years past these *réunions* have been an unfailing source of pleasure and instruction, and are now looked for with an interest which, in the present state of musical education and the enthusiastic relish it begets, is not likely to slacken. The recitals of Mr Hallé, as originally devised, have of late been essentially altered in character, and their scope and purpose enlarged by excursions into the wider fields of pianoforte music; and the programmes now contain examples not only of the masters who have made names since the days of Beethoven, but also of those who, like Dvorák, are advancing with firm and assured steps to the goal of distinction. The first of the present series took place on the 9th inst. at the Prince's Hall, and the visitors, as hitherto, were of the usual appreciative class. The programme consisted of the pianoforte trios by Dvorák (Op. 65) and Schubert (Op. 100), Brahms' Sonata (Op. 2) and a pair of violin solos—Spohr's posthumous Adagio in G and Leclair's "Tambourin." The executants of this agreeable selection besides Mr Charles Hallé were Mdme Norman-Néruda and Signor Piatti, names which speak for themselves and suggest their own eulogies. We cannot, however, but congratulate the musical public upon the fact that the recent illness of Mr Charles Hallé has left no trace of defect or infirmity upon his exemplary playing. His performances on the present occasion were characterized by all the supreme neatness, certainty of exposition, and naturalness of expression, to which he owes the professional esteem in which he is so justly held, and which will ever recommend him as a model for healthy and rational imitation. H.

[We regret to say that Mr Charles Hallé, owing to a domestic bereavement, was unable to appear at his recital announced for yesterday.]

MUSICAL CHIT-CHAT.

Some interest has been excited by the publication, in the *Musical Standard*, of a letter written by Mr Eugene d'Albert, whose real name is said to be Higgins. Mr d'Albert—an Englishman who for five years held a Queen's scholarship at the late National Training School for Music, where he was educated by Sir Arthur Sullivan, Dr Stainer, and Mr Prout—went to Germany some time ago under the auspices of Herr Hans Richter, and achieved great success by his really remarkable abilities. He prefers to remain in Germany, and live, as he says, for the "unique, glorious German art." By all means, if he so desire; the consolation being ours that no matter what the temptation to belong to another nation, he is bound to remain an Englishman. But this misguided youth need not have written to a German paper speaking of his native country as a "land of fogs" and a "barbarous land," and of his teachers as men who taught him nothing because they had nothing to impart. Mr d'Albert may be very sure that those words are remembered against him, and some day he may share the common opinion that "it's an ill bird which fouls its own nest."

Lady Benedict, already known as a composer of graceful ballads and pianoforte pieces, is the authoress of a song, "Going to Sleep," which Messrs Stanley Lucas, Weber, & Co. have published. The little poem conveys the feelings of one who, weary of life's troubles, sighs for the final rest. The verses are full of genuine pathos, and Lady Benedict, though using the simplest means, has written music that intensifies their expression. Among recently-published songs we do not know one more adapted to reach the heart.

Mdme Albani is unfortunately indisposed, and was not able to appear in Boito's *Meisiofele* on Thursday evening. Her place was filled by the ever-ready Mdme Durand. The rehearsals of the Italian version of Mackenzie's *Colomba* are proceeding at Covent Garden under the supervision of the composer. Signor Mierzwinsky is studying the principal tenor part.—We understand that Mr Carl Rosa's next London season will be much more extended than the one recently and successfully closed. The company is at present performing in Lancashire, where the provincial season will be brought to an end.—At a rehearsal of *St Peter* by the Albert Hall Choral Society, in anticipation of the performance of that work on June 6, Sir Julius Benedict expressed himself delighted with the ready manner in which the members mastered the difficulties of his music.

A specially good performance may be looked for. By the way, Messrs Novello, Ewer, & Co. are getting ready for publication the full score of the oratorio. A rumour that the committee of the Birmingham Festival have offered an engagement to Herr Joachim as solo violinist appears to be premature. No communication had reached the eminent artist up to a few days ago, and it is doubtful whether Herr Joachim could visit England in September, 1885. Mr Mackenzie has undertaken to write an oratorio for the Birmingham Festival of 1888.

FOREIGN BUDGET.

(From Correspondents.)

MUNICH.—The Theatre Royal will shortly be closed to the public for a fortnight. During this period King Ludwig will treat himself to a series of strictly private performances, from which every one but his Majesty is excluded. Even Baron Ferfall, the Intendant-General, is not allowed to be present. The works represented will comprise Wagner's *Parsifal* (three nights), Gluck's *Armida*, Victor Hugo's *Angelo*, and *Marie Tudor*, &c.

BONN.—In honour of the 25th anniversary of the Men's Choral Association, on the 10th and 11th August, there will be a Singing Match open to all German associations of the same kind, with various prizes for the successful competitors.

VIENNA.—The members of the Vocal Association connected with the Society of the Friends of Music gave a farewell concert on the 3rd inst., in honour of Herr Gericke, who has resigned the conductorship of the Association to accept an appointment in Boston, U.S. Previously to entering the large concert-room, Herr Gericke was presented by Baron Hoffmann, President of the Society of the Friends of Music, with a splendidly written address in the name of that body. Then in the concert-room, after various pieces sung by Mdme Papier, Dr von Raindl, having made a speech in which he eulogised very highly the talents and services of Herr Gericke, handed the latter, in the name of the Association, a valuable watch and also an address, signed by all the members, male and female. Herr Gericke returned thanks, and the concert then proceeded.

WEIMAR.—The following are the principal works to be performed at the Jubilee Musical Festival—Liszt's *Heilige Elizabeth* (played at the Theatre as a lyric drama) and Weingartner's *Sakuntala*; "Te Deum," for three choruses, orchestra, and obligato organ, Hector Berlioz; *Weltende*, oratorio, Raff; *Graner Festmesse*, and "Salve, Polonia," orchestral interlude, from the new oratorio, Stanislaus, Liszt; Second Symphony, Op. 78, Lassen; Second Symphony, F major, Draeske; Symphony, E major, Alex. Glasunoff; *Reformations Symphonie*, Schultze-Beuthen; "Solo-Psalm," Müller-Hartung; "String Quartet," Op. 42, Aug. Klughardt; "String Quartet," Op. 40, R. Metzendorf; "B flat minor Pianoforte Trio," Volkmann; "Violoncello Sonata," Grieg; "String Sextet," G major, Brahms; "Spanisches Liederspiel," Schumann.

DARMSTADT.—A "festival-concert" was given, under the direction of the Grand-Ducal Musical Director, Herr C. A. Mangold, and the Grand-Ducal *Capellmeister*, Herr W. de Maan, in honour of the marriage of Prince Louis of Battenberg and the Princess Victoria of Hesse, the executants being the Musical Association, the Mozart Association, and the Grand-Ducal musical establishment. The programme comprised: Overture, *Die Weihe des Hauses*, Beethoven; Prologue, Hymn for solo vocalists, chorus, and orchestra, Mozart; "Almansor," concert-air for baritone, Reinecke; "Der erste Frühlingstag," for mixed chorus, Mendelssohn; Menuet and Dance (for orchestra) from *La Damnation de Faust*, Hector Berlioz; "Niederländische Hochzeit," Mozart; Prelude to *Parsifal*, Wagner; Three Choruses for Men's Voices, Schumann, Büchler, and Gade; and "Hallelujah Chorus," from the *Messiah*, Handel.

MUSIC IN MEXICO.—A letter from a correspondent says:—"I write to you at the foot of the mighty, haughty Popocatepetl, after long wanderings in untrodden paths in Pacific Mexico in the interest of my work on Central America and West Indies. There is a French Opera Company here at the Teatro Nacional, composed of the debris of the burst New Orleans French Opera—Mdme Fouguet, the tenor Lestellier, Mr Bonhiver (basso), and many other more or less known names. They do bad business, partly owing to the revolutionary, unsettled state of affairs at this moment. At the Teatro Principal a Spanish Operetta Company is murdering the *Mousquetaires au Couvent*, a terrible affair, everything being sung in funeral march tempo. There is an English Operetta Company of a certain Mr Hess travelling through the country, but the people not understanding English, their business is not brilliant. There will, however, be a good opening for certain classes of American shows for the first few months, as long as the curiosity may last. But the country is poor, and cannot support any legitimate enterprise. I trust you are well. Au revoir—beginning of June.—Yours very truly,

"Mexico, April 18.

"E. H. DE W."

IRVING BACK TO LONDON.

Henry Irving, Ellen Terry, and the whole of the Lyceum company, after a swift and pleasant passage from New York, are home again in London, safe and sound, and each one of them all the better for their long voyage. Mr Irving, Miss Terry, and Mr Loveday arrived at Liverpool by the Cunard steamer *Aurania*, and, after a cordial reception from their Liverpool friends, proceeded at once to London. The *Aurania* had made such a quick passage, and Mr Irving's arrival was so little expected that evening, that it was only possible hurriedly to summon a few friends to welcome the favourite actor back to London. Both Mr Irving and Miss Terry were looking wonderfully well and in excellent spirits; in fact, few who know them ever saw them look better, and the sea voyage has done wonders towards repairing the fatigue consequent on incessant travel and boundless hospitality. The whole company are loud in their praise of the American tour, which commenced with promise and ended without a single hitch or disaster. The broad result of the visit of the Irving company to the States will be to weaken the influence of the "star system," and to persuade American audiences how valuable is the English plan of a complete representation in every detail. Hitherto the American star has shone in a dingy firmament, but for the future, owing to Mr Irving's influence, and the sudden popularity of his artistic system, much more attention will be paid to general decoration, finish in the performance of minor characters, and artistic detail. Mr Irving would hardly have been persuaded to leave England again in the autumn on a second American tour of his own arrangement, and under his personal management, if he did not feel that he leaves America but half explored, and can carry his artistic mission successfully elsewhere.

It has been settled definitely to open the new Lyceum season on Saturday, May 31st, with a performance of *Much Ado About Nothing*, which will be a good selection, in that it introduces the whole of the Lyceum company, and both Mr Irving and Miss Terry in their favourite characters of Benedick and Beatrice. Time will thus be taken for preparing the next revival of Shakspeare's *Twelfth Night*, in which Miss Terry will appear for the first time as Viola, and Mr Irving for the first time as Malvolio. The Liverpool Seamen's Orphan Asylum is the richer by two handsome contributions from the Lyceum company, in connection with performances on board the City of Paris and the *Aurania* during the homeward journey. Mr Bram Stoker and Mr William Terriss were the leading spirits in the first, whilst the *Aurania* performance—consisting of recitations by Mr Irving and Miss Terry from the Poet Laureate's play, *The Cup*, and songs by Mme Scalchi—realized the handsome sum of £130. Rumours concerning Mr Irving's intention to revive *As You Like It* in America, to build new theatres in London and New York, and to divide his time between the two cities are not unfounded. Tempting offers have been made to induce our great actor to make a lengthened sojourn in the States, but the next American trip will be in all probability the last; and, this over, Mr Irving will settle down permanently at the Lyceum and devote his sole attention to the furtherance of dramatic art in England. His first public appearance will be at the dinner of the Royal Theatrical Fund, on the 29th inst., at the Freemasons' Tavern, when, for the second time, he will take the chair.

DR HANS VON BÜLOW'S RECITALS.

Dr Hans von Bülow's third and last recital was held at St James's Hall on Thursday, and a numerous audience assembled to hear a programme whose interest may be gathered from the following summary:—Three pieces by Liszt; Sterndale Bennett's sonata, *The Maid of Orleans*; two ballads (Op. 10) and two rhapsodies (Op. 79) by Brahms; of Beethoven, the "variations on a Russian song," and what is popularly known as the "Sonata Caractéristique"; and, finally, a Grand Duo (Op. 56), written by Brahms on a chorale of Haydn's. In the last-named piece Herr von Bülow was seconded by Mr Oscar Beringer, both artists being called back to the platform twice. Herr von Bülow was recalled after playing *The Maid of Orleans*, and applauded to the echo for his remarkably fine performance of Beethoven's variations. Fuller criticism of the recital is deferred.

BERLIN.

(From a Correspondent.)

Boieldieu's *Dame Blanche* has been performed at the Royal Opera-house with a new George Brown in Herr Kalisch, who did not create a very marked impression, and must improve before he can be accepted as a satisfactory representative of the character.—At the Walhalla-Operetten-Theater the attraction is Theodor Wachtel, who has been favouring the public, of course, with *Le Postillon de Longjumeau*.—At the Neues Friedrich-Wilhelmstädtisches Theater, a new three-act buffo opera, *Der Marquis von Rivoli*, has been successfully produced. The book is by Richard Genée and Schier, and the score by Herr Louis Roth, who has written some agreeable and sparkling, if not invariably original, music. The piece is well played, and put upon the stage with taste and liberality in the matter of scenery and dresses.—Kroll's Theater opened for the summer season with Nicolai's *Lustige Weiber von Windsor*, Mme Mallinger being the Frau Fluth. Her voice was in excellent condition and she was tumultuously applauded for her performance, both vocal and histrionic. Nor were recalls and bouquets wanting.—The project of erecting a "West Theater," as it is denominated, has once more cropped up. The building is to comprise, besides a theatre, a concert-room and a music-hall, and a plot of ground has already, so it is said, been secured in the Dörnbergstrasse.—At the last of the Symphonie Soirées of the Royal Orchestra, Wagner's Biblical scene, *Das Liebesmahl der Apostel*, was given for the first time in Berlin. Considering all things, it went off very well, thanks to the great care with which Herr Radecke, who conducts these concerts, had rehearsed it, but the chorus of the Royal Operahouse, expressly strengthened for the occasions by voices from various Choral Associations, was somewhat abroad in the *a capella* singing. The other items in the programme were Handel's "Concerto Grosso," No. 12, B minor, for string band; the original final scene of *Don Giovanni*, sung in Italian by Mesdames Lehmann, Beeth, Driesse; Herren Ernst, Schmidt, and Krolop; and Beethoven's *Eroica*.—The programme of the last Symphonie-Concert of the Philharmonic Band contained a novelty in the shape of a work, *Zur Höhe*, by Herr Bendix, a young Danish composer of undoubted promise. *Zur Höhe* consists of four movements: "Overture," "Nocturne," "Marche Solenne," and "Finale," consequently its title, a symphony, is a misnomer. The audience listened with evident satisfaction to the young composer's production, and applauded it heartily.

PATTI'S CAR.

The handsome Palace on Wheels in which she travels.

The magnificent parlour cars "Adelina Patti" and "La Traviata" were yesterday visited at Fourth and Townsend Street by a large number of persons, by the special invitation of Count Zacharoff, the agent of the Mann Boudoir Company of New York. The first car was built at a cost of 30,000 dollars expressly to carry Patti. The sides and ceilings are of embossed letters, resembling in colour and effect hammered gold and silver in a design of morning-glories. The "boudoir" or parlour of the songstress is quite a large apartment, fitted up with hangings of cloth of gold and satin. From the plate-glass windows, ornamented with designs representing the four seasons, to the hand-carved piano of natural wood to correspond with wood-work in the room, and, indeed, throughout nearly the whole car, all is elegant, and a couch, amply provided with satin pillows, ornamented with bows and lace tidies, occupies the side of the room opposite to the piano. A square table, covered with plush cloth, stands in the centre, while all around are scattered easy chairs of the most inviting depth and softness. The gem of the suite is Madame Patti's bed-chamber, which is fitted up in pink, and is a marvel of richness. All the paneling is of satin-wood, inlaid with ebony, gold and amaranth, while bevelled glass mirrors occupy every available space. The couch has a silk plush coverlid of golden hue, embroidered in trailing designs of pink rosebuds, with the monogram "A. P." in the same delicate shade. At the side of the bed over the velvet carpet is spread a leopard skin. The mountings of the stationary stand are of silver, and a small bath-tub is concealed from view by plate-glass mirrored doors. From the ceiling in the centre of the room depends a lamp of gold. Besides other apartments of a similar character there is a convenient little closet, in which is stored the table service of solid silver and china and glass, the inevitable monogram appearing on everything. The Mann Boudoir Company is a rival of the Pullman Company. Count Zacharoff, before his return, will negotiate with the Central, Union and Southern Pacific roads for the introduction of the cars on those roads.

DEATH.

On May 13th, at Hagen, Westphalia, CAROLINE, widow of FREDERICK HALLÉ, and mother of Charles Hallé, of London.

The Musical World.

LONDON, SATURDAY, MAY 17, 1884.

DRURY LANE THEATRE.



MANAGER.—Have I satisfied you once more?

CROWDED AUDIENCE (*enthusiastically*).—Yes! yes! *Bravissimo*, Rosa!

MANAGER.—I can't do without my Bohemian—

VOICE FROM THE "GODS."—"Gal." *Brayvo*, Balfe!

IRISHMAN FROM THE PIT.—Bedad! Thread on my coat tails!

MANAGER.—And now, I've got another gipsy—a Spanish gipsy, by name Carmen—

VOICE OF CONNOISSEUR IN STALL (*triumphantly*).—Who made half the receipts of your season.

MANAGER.—True. Gus Harris tells me I must keep her, as she has been my real "Merry May"—(*Merrimée—excuse the pun*)—(*roars of convulsive laughter*)—and if, so to speak—

VOICE OF PARISIAN FROM PRIVATE BOX.—*Ce pauvre Bizet! Et dire que John Bull l'a compris, et nous autres pas. Sandis!*

MANAGER.—And now till next year, my kind friends, Good bye till we meet again, when—I will give you another new opera—

VOICE OF CONNOISSEUR.—Without *melos*?

MANAGER.—Plenty of *melos*, and (*aside*) an occasional full cadence; a new opera, I say, another new opera, and an adaptation of a third, together with a revival or two, such as the *Water Carrier*, the *City of Killarney*—

VOICE OF IRISHMAN.—Without Miles? Be the hand of me body!

MANAGER.—Lyall na Coppaleen will again be among us (*applause from all parts*). So, once more good bye. (*Loud, reiterated, and unanimous cheering, mingled with cries of "Give us two months—three months," during which Manager, after repeated salutations, gracefully retires.*)

The final performance of Mr Carl Rosa's season took place on Saturday night, with striking and significant success, the house being crowded in every part and the applause enthusiastic. Such a happy ending was immediately due to a performance of *Il Trovatore*, that old and inexhaustible favourite of the public, to the appearance of Mr Carl Rosa as conductor for the first and only time during the season, and to the co-operation of many of the best artists in the company, including Mr Joseph Maas. The welcome of Verdi's tragic opera seems as far from being worn out as ever. It appears, indeed, as though the characters that move through its gloomy plot have a place in the people's gallery, and are destined to be handed down as heirlooms from one generation to another. Leonora,

Azucena, Manrico, Di Luna—how intimately they are known, how well defined their outlines, and how suggestive their very names! It was obviously wise of the manager to put up this popular work for the closing night, and to identify himself and the best members of his establishment with it. He had his reward, not only in the thronged house, but in the liberal measure of personal recognition which made him the hero of the evening. We are very sure that nobody grudged Mr Carl Rosa a single one of the many cheers which his presence evoked. He has lately proved himself more than ever the public's good and faithful servant, and if at the present moment English opera has reached a position full of interest and promise, the fact is owing to the pluck and perseverance of an *impresario* who has been its standard-bearer as well through evil as through good report. The performance of *Il Trovatore* had not, we may assume, been very carefully prepared. It is with it as with Handel's *Messiah*—everybody is expected to know it and to play a successful part in it at a moment's warning. This, however, was no bar to a demonstration of much excellence. The manner in which all the principal rôles were sustained gave satisfaction, and, in truth, was quite up to the mark of any stage in this country. Mme Marie Roze, as Leonora, may not have fully met the exacting requirements of a part that demands the maximum of force and passion. Her powers are of a different order; and the grace of manner and tenderness of sentiment for which the character affords scope were so well employed that the sympathy of the audience was evoked and sustained throughout. The appearance of Miss Josephine Yorke as Azucena gave the public a welcome surprise, inasmuch as her connection with the company ceased some time ago, though, it now appears, only temporarily. It is well that so valuable an artist has returned to the place where she can make the best use of her powers. Miss Yorke betrayed the usual tendency of stage contraltos to exaggerate the characteristics of the gipsy, but her rendering of the music gave satisfaction that in some cases could be styled complete. As the Conte di Luna, Mr Leslie Crotty strengthened the hold he has legitimately obtained upon the supporters of English opera, especially by careful and artistic singing. It is always a pleasure to hear this gentleman deliver his phrases, so much do intelligence and feeling aid vocal skill to make them what they should be. Properly, therefore—admitting that encores are ever proper—the audience demanded a repetition of "Il balen," which was sung in admirable style. Mr Maas brought to the part of Manrico his best powers, and made the fullest use of them, never sparing his noble voice where strenuous effort was demanded, and throwing into his assumption of the part an unusual amount of energy and passion. It was, however, in the pathetic music of the last act that Mr Maas touched the highest point. His tones carried feeling in them, and the whole expression of his singing was not only vocally but dramatically complete. He was enthusiastically applauded, and we may add that his position, relative to the lyric stage, has been materially advanced by work done during Mr Rosa's season. The general performance of the opera, especially some new features in the stage management, due to Mr Harris's intelligent zeal, gave satisfaction.

We have said that English opera now stands in an interesting and promising position. Let us add that the whole subject invites discussion with a view to further progress. Here, however, we will only point to the significant fact that the season has been run along the lines of familiar works—*Carmen*, *Faust*, *The Bohemian Girl*, and such like. Vainly have newer operas, built upon the latest models, appealed to a public who have an opinion of their own, and are ready to assert it. Managers are not likely to overlook the moral; will composers be equally wise, and so far adapt themselves to prevailing national taste as to obtain influence over it, instead of giving offence by running counter to its direction?

SIGNOR ARDITI arrived last Saturday from America, and will remain in London until after the marriage of his amiable and accomplished daughter, Giulietta, to Mr Romaine Walker. The ceremony which is fixed for the 10th of July next, at St Saviour's Church, St George's Square, South Belgravia, will be performed by the Rev Mr Walker, the highly esteemed father of the bridegroom.

Mlle Eissler the young and accomplished violinist, who has lately arrived in London, made her appearance at Mr Austin's grand concert at the Royal Albert Hall on Wednesday evening, when her performance of a transcription by Sarasate of Chopin's Nocturne in E flat, and the same composer's "Zigeunerweisen" obtained for the fair virtuoso an ovation as hearty as it was deserved.

M. PASDELOUP AND THE PARIS "CONCERTS POPULAIRES."

It was with very profound, very acute, and very sincere regret that we received the news of M. Pasdeloup's having resolved to give up, after twenty-three years of a brilliant and glorious struggle, the task of carrying on the Concerts Populaires. These concerts, with which he may well be proud of having connected his name, have produced all the results that were to be expected from them, but, by one of those chances of fate which are not uncommon in such matters, he who was their promoter and organizer will not have plucked any of their richest and most toothsome fruit, and so, fatigued perhaps before his time, for he is not now more than sixty-three, M. Pasdeloup will no longer carry a burden he considers too heavy for his shoulders.

This excellent artist has, however, rendered immense and signal service to art, a fact which we should bear in mind and for which we ought to feel grateful to him. At a time when *musiquette* had invaded every place, and slop-made art exhibited itself with effrontery everywhere, M. Pasdeloup had confidence in the intelligence of the public, believing that a healthy and strengthening enterprise full of noble grandeur had some chances of success; he resolved to make a stand against debilitating and fatal tendencies, and the success he sought, immense, enthusiastic, and indescribable success, rewarded him for his valiant efforts. Thanks to his intelligent initiative, he has been enabled to see—and this is his most noble recompense—a profound modification introduced into our artistic customs, a happy evolution effected everywhere, and finally, public and artists profiting by the movement of salutary renovation which he so courageously set on foot. Thanks to him, musical art in France is no longer confined exclusively to the theatre, it has revealed the most varied, the most vast, and the most elevated tendencies, and a whole school of young musicians, *who without it would not exist*, have proved that off the stage, also, our artists can produce works worthy of the highest esteem and sometimes of the highest admiration.

This is not all. The movement M. Pasdeloup originated in Paris soon spread not only all over France but to the New World, and we may say that, at the present day, it has invaded the entire globe. While our provincial towns, sometimes so indolent, so lazy, and so sluggish in plunging into the current pointed out to them by the capital, rivalled each other in following M. Pasdeloup in the broad path he opened up for all, while Popular Concerts were organized successively in Bordeaux, Toulouse, Lyons, Lille, Marseilles, Nantes, and Angiers, the large towns abroad followed, in their turn, the movement, and we saw the branches of the vigorous tree planted by the artist here blooming all over Europe. Thus we beheld Popular Concerts established in Brussels, London, Turin, Genoa, Florence, Milan, Madrid, Birmingham, Moscow, and I know not where besides. Soon, too, crossing the seas, the institution took its place in America, being victoriously installed in New York and the other cities of the United States. This is what M. Pasdeloup has done; this is what we must not forget, and what will be registered by Posterity; and this is the reason why the name of him who founded the Concerts Populaires has henceforth its place marked out in the noblest annals of art.

Unfortunately, in all matters, inventors rarely make a fortune. This is the case with M. Pasdeloup. After twenty-three years of incessant combats, assiduous exertion, and indefatigable energy, he leaves to fortunate rivals the task of carrying on a work so well begun by himself, and retires without even being able to enjoy the *aurea medecritas* which was the poet's dream. The fact is that, contrary to what is generally the case, the further M. Pasdeloup advanced, and the greater the moral success of his work, the harder for him became the struggle. Not only did rival enterprises, established by clever artists, spring up, but, while twenty years ago the Cirque d'Hiver was the only place open to those who desired to pass the day on Sunday in an agreeable and intelligent manner, twenty theatres now compete with their weekly morning performances for the patronage of a public puzzled what choice to make and solicited on every side. The combat is, therefore, immeasurably more severe than it then was, and, after so many efforts, M. Pasdeloup finds himself compelled to give it up. I do not mean, very fortunately, that he must retire without obtaining, in a material sense, the modest recom-

pense to which he has so legitimate a right. One of his emulators, M. Colonne, and one of his most affectionate admirers, M. Faure, have spontaneously undertaken the task of organizing for the 31st May, in the large hall of the Trocadéro, a grand festival which will take the name of *Festival de retraite de M. Pasdeloup*, and promises to be something marvellous. The idea is a generous one, of which everybody will approve, and it is no mere commonplace to say that on this occasion the hall of the Trocadéro will be too small to contain all who will wish to gain admission. Such an act of homage, dictated by gratitude and sympathy, was well merited by the founder of the Concerts Populaires; by the ardent and conscientious artist to whom we are indebted for such inappreciable services; by him whom we may, without exaggeration, term the renovator of musical art in France. As for the writer of the present lines, he cannot look back without some satisfaction to the time he was still very young, when, even before the Concerts Populaires were started, he was a member of the orchestra which M. Pasdeloup formed under the name of the Société des jeunes artistes du Conservatoire, and of which he still thinks with pleasure.

ARTHUR POUGIN.

CONCERTS.

MADAME ANNETTE ESSIPPOFF.—This distinguished pianist, whom we are all very glad to see amongst us once more, gave a recital on Friday afternoon, in St James's Hall, with brilliant success, the attendance being large, and the applause most cordial. Madame Essipoff honestly deserved the full admiration of which she was the object. Her programme was not less varied than liberal. It ranged from the Sonata, Op. 57, of Beethoven to one of Schubert's delightful Waltzes (as interfered with by Liszt), and it comprised pieces representative of many periods, from that of the long dead Handel to that of the living Rubinstein; between these extremes coming works by Mendelssohn, Schumann, Chopin, Silas, and a composer, Schütt, of whom connoisseurs should know more. A programme culled from so wide an area of time and taste exacts a good deal at the hands of the executant, but Madame Essipoff vanquished all difficulties with the quiet ease which inspired perfect confidence, as it betokened perfect power. Her playing of the *finale* to Beethoven's Sonata was a masterful effort, alike creditable to feeling, intelligence, and skill; while she fascinated and held her audience spell-bound in pieces demanding extreme delicacy and refined sentiment, such as a Romance by Schumann, and a very "Melancholie" by Rubinstein. The Schubert waltz—as interfered with by Liszt—was also charmingly played. In short, this recital claims rank among the most complete musical delights of the season. Cannot the accomplished lady be persuaded to give another? [We are happy to say that Madame Essipoff announces a recital for Wednesday afternoon next.]

MR C. HALLÉ'S CHAMBER CONCERTS.—These concerts, developed from the recitals which Mr Hallé was, years ago, in the habit of giving at St James's Hall, have now taken another new departure. For several seasons they have been held at the Grosvenor Gallery, necessarily in the evening, but now they are moved to Princes' Hall, and again offer themselves as morning attractions. The change is every way for the better, especially as regards the public, to whom Mr Hallé appeals, and who find it much more feasible to attend a daylight entertainment in the rush of the season than one given at a later hour. The first concert was quite up to the highest standard of previous years, both as regards the music and its performance. It would be hard to equal in any city of the world such a group of artists as Madame Norman Néruda, Mr Hallé and Signor Piatti, while it goes without saying that a programme containing Dvorák's trio in F minor, Schubert's trio in E flat, and Brahms' pianoforte sonata in F sharp minor, is adapted to satisfy the most exigent connoisseur. Upon the rendering the chosen works received it would be superfluous to dilate, especially so soon after a course of the Monday Popular Concerts. Enough, that the eminent performers engaged did themselves justice, and greatly gratified the large and fashionable audience drawn together by the attraction of their talent. The concerts will be continued weekly till July 4.

PHILHARMONIC CONCERTS.—An excellent rendering of Beethoven's Third Symphony was the chief feature in the not uninteresting concert of last Wednesday; and the orchestra of the Philharmonic Society, no less than Mr Frederic Cowen (their conductor for the nonce), deserve acknowledgment. On the leading theme of the *finale* of the "Eroica" Symphony Beethoven had already constructed variations and a fugue, Op. 35. These were played by Dr Hans von Bülow in a style that won him abundant and loudly-expressed tokens of his audience's approbation. The doughty doctor did, also, his best for a concerto dedicated to him by Raff. The work contains, here and there, passages of a cheap prettiness, notably in

* From *Le Ménestrel*.

the slow movement; but, on the whole, it only served for one more illustration of the fact that the hammer-sounds of the pianoforte will not blend with orchestra.* Immediately after this meagre and ineffective work, the well-nourished and exuberant overture to *Die Meistersinger* shone forth splendidly. The orchestra, as if by magic, rose up tenfold strong; and, like June sunshine out of a drizzling cloud, Wagnerian harmonies followed the painful pottering of Raff. Whether Mr Goring Thomas's new vocal scene, "Scène Religieuse," was now given to the public ear for the first time we failed to gather from the programme. It was received with all the success it deserved; that is to say—not much, although there is a certain sentiment about it which betrays French education; and moreover, Mr Santley sang it. In "Revenge! Timotheus cries," Mr Santley took his revenge, singing with all that old fire and mastery which have made songs of this kind his own peculiar property. The rest of the programme consisted of Schumann's *Genoëva* overture, which—as soon as the "Dead March" out of *Saul* had been played, in tribute to the memory of the late Sir Michael Costa—played the audience in, and Liszt's Hungarian Rhapsody (No. 1) in F, which, like a sparkling bumper of Champagne or, rather, Tokay, sent all those who may have felt a little dry, after the pianoforte variations and Fugue in E flat, away in a thoroughly good humour.—PINELL.

[* Then all the pianoforte concertos of the great masters must pass for nothing, because Wagner, who was a deplorable pianist, nick-named them "hammer-music." It were well if Wagner could have hammered out some such music on his own account. The ideas contained in the fourth and fifth of Beethoven's concertos would have supplied him with materials for half a dozen more *Parsifals*, after his manner of proceeding. That a fugue, even by Beethoven, would have no attraction for such a Bayreuth monomaniac as "Pinell" may well be supposed; nevertheless we wish him well with his *Rhapsodies* and poisoned apples.—Dr Blüthge.]

SEÑOR SARASATE'S second concert was given in St James's Hall on Saturday afternoon, May 10, and attracted a full and fashionable audience, who were by no means chary of demonstrating the regard in which they hold the gifted Spanish violinist. An orchestra, conducted by Mr W. G. Cousins, was again employed, and performed Mendelssohn's "Scotch" symphony, the overture to *Der Freyschütz*, and two *airs de ballet* from Rubinstein's *Der Dämon*. Señor Sarasate played Max Bruch's Concerto in G minor, his own characteristic fantasia on *Carmen*, a transcription of Chopin's Nocturne in E flat (beautifully rendered) and his own "Zigeunerweisen." In all these pieces the concert-giver exhibited his remarkable executive powers in perfection, receiving uproarious applause and "calls" after each. Señor Sarasate's next concert is announced for Saturday afternoon, May 21, when he will play Tchaikowski's "Serenade Melancolique," Auer's "Rhapsodie Hongroise," his own "Playera," Wieniawski's "Airs Russe," and, as his *pièce de résistance*, Beethoven's Concerto. Mr W. G. Cousins will conduct the overture to Mendelssohn's *Isles of Fingal*, the scherzo and finale from an overture by Schumann, and a march by Schubert.

ROYAL ALBERT HALL.—Mr Ambrose Austin's annual concert came off with *éclat* on Wednesday evening, May 14th. That this would be the case, the array of talent announced being taken into account, was a foregone conclusion. The list of artists, however, was shorn of one of its conspicuous ornaments in the enforced absence of Mme Albani, through indisposition; but as a counterpoise, which at least gave additional variety to the entertainment, Mdle Marianne Eissler, the eminent violinist, was impressed into the service, Mdme Scalchi kindly consenting to sing an extra piece during the evening. The artists were Mesdames Valleria, Scalchi, Patey, Messrs Sims Reeves, Edward Lloyd, Walter Clifford, and Santley; Mdme Annette Essipoff (pianoforte), and Mdle Eissler (violin). The conductors were Sir Julius Benedict, Messrs Sidney Naylor, Kuhe, and Signor Bisaccia. By permission of the commanding officer, the Band of the Second Life Guards, under the direction of Mr W. Winterbottom, were also present. Part I. opened with a spirited rendering of Auber's overture to *Masaniello*. Mdme Scalchi in "Nobil Signor" (*Les Huguenots*) and "Ah quel giorno" (*Semiramide*) proved her undisputed right to a high niche among finished artists, while Mdme Valleria's established reputation was sustained by her exquisite rendering of "Angels ever bright and fair" and the perennial "Last Rose of Summer." Mdme Patey quite captivated the house with the old favourites, "She wore a wreath of roses" and "Home, sweet home," the latter being sung as an encore to the former. That Mr Sims Reeves was present and sang the recit. and air "Deeper and deeper still" and "Waft her, angels," and, in the second part, "My pretty Jane," in his own inimitable style, was a treat in itself, but to this has to be added, in conjunction with our

great baritone, Mr Santley, a fine rendering of the duet—albeit somewhat hackneyed in other hands—"All's well." The inevitable encore was demanded for the latter, when the second verse was repeated. Mr Edward Lloyd was in splendid voice, receiving an encore for his singing of the recit. and air "Lend me your aid" (Gounod), and a similar favour for Balfe's "When other lips." Mr Walter Clifford was effective in "If doughty deeds" (Sullivan) and "Rage thou angry storm," from *The Gipsy's Warning* (Benedict), accompanied by the learned composer. Mr Santley—well, what can be said of Mr Santley that has not been said a hundred times over?—the bare mention of his selections will be sufficient at a time when critics of a certain calibre have a difficulty in finding adjectives to qualify tenth-rate singers. He was doubly "called" for all he did as a matter of course, and his selections were, besides taking part in the duet already mentioned, the recit. and air, "I rage, I melt," and "O! ruddier than the cherry," from *Acis and Galatea* (Handel), and "The Friar of Orders Grey." How Mdme Essipoff charmed her audience it is needless to state, and we can only add that Mdle Marianne Eissler created a highly favourable impression by her mastery over the violin in a Nocturne by Chopin and "Zigeunerweisen" (Sarasate)—the latter encored. More than a passing word of praise is due to the Band of the Second Life Guards for their effective performance (with organ accompaniment) of the grand march "Silver Trumpets," the latter part of which had to be repeated. There was a very large attendance.—WESTSTAR.

THE Misses Nellie and Kate Chaplin gave their annual concert at Steinway Hall, Lower Seymour Street, on Thursday evening, the 8th May. There was a crowded audience, and it is but simple truth to say that many were present in a double capacity: to testify regard to unassuming merit, and, at the same time, to note the progress in artistic development which has marked the career of these talented young ladies. Nor were such disappointed, for progress was unmistakably written on all they did. They were efficiently assisted in carrying out the programme by Misses Damian, Hilda Coward, Hamilton Smith, Aida Jenoure, and Mr John Probert (vocalists); Miss Ada Fuller (violinist), Herr Otto Leu (violinist), and Mr George Gear, accompanist. The concert opened with a capital performance of the difficult fantasia for pianoforte and violin, entitled "Don Juan" (Wolf and Vieuxtemps), by the sisters Chaplin, the execution of which amply demonstrated the truth of the above remarks. In Chopin's Ballade in A flat, and later on (in conjunction with her former preceptor, Mr George Gear) in the duet, "Les Huguenots" (Osborne), this opinion was further strengthened as regards Miss Chaplin. Miss Kate also showed ripening powers of technique in her solo for violin "Legende" (Wieniawski). Miss Damian sang sweetly "At Vespers" (Tosti), and for an encore substituted "Sunshine and Rain" (Blumenthal), while Miss Hilda Coward received well-merited applause for her rendering of "Beside the Spring" (Gear)—a charming little song—accompanied by the composer. Herr Otto Leu maintained his high reputation as a cellist in an Andante by Goltermann, and "Danse des Elfes" (Popper), as also in the violoncello *obbligato* to a serenade, "Awake, awake" (Piaatti), tastefully sung by Mr John Probert. The concert was brought to a successful close with Curschman's trio, "Ti prego," sung by Miss Coward, Miss Hamilton Smith, and Mr John Probert.—WESTSTAR.

WESTBOURNE PARK FREE CONCERTS.—The tenth and last of the series of these free concerts was given on Monday evening the 12th May to a crowded gathering; and the committee are to be congratulated in having not only initiated, but carried to a successful issue, their scheme of bringing pure and elevating music within reach of the working classes. A glance at the printed programmes of the series not only shows wisdom in the selection of the vocal and instrumental music performed, but also tact in the choice of artists. Little wonder, therefore, that at several of the concerts large numbers had regretfully to be refused admission for want of room, every available corner being occupied. On the occasion under notice the following were the vocalists:—Mdme Brooke, Misses Eva Lynn and Wilhelmina Percy, Messrs John Cross and Joseph Lynde; and the instrumentalists, the Misses Nellie and Kate Chaplin, with Mr J. L. Phillips, R.A.M., as accompanist. Mr James Whittot was the reciter, and gave with considerable force the celebrated speech of Sergeant Buzfuz in *Bardell v. Pickwick*. Dr Clifford, during the interval, uttered a few complimentary remarks, which were heartily endorsed by the audience; and on putting the question whether it was the general wish to resume the concerts next season, a cheer to the echo was the reply. A handsome sum will, we believe, be handed over to the Children's Hospital, Paddington Green.—WESTSTAR.

THE concert given at the Drill Hall, Bromley, Kent, on Wednesday evening, April 30, was, for a suburban entertainment, more than ordinarily eventful, inasmuch as the forces of the choral society of

the district were, for the first time, augmented by the members of the Bromley Orchestral Society. For some time past the choral body has periodically given performance of standard works, but the want of an orchestra necessarily prevented adequate representation of compositions relying in great part upon instrumental resources. This obstacle has been overcome by the organization of a band under the conduct of Mr F. Lewis Thomas, the gentleman who directs the vocal body. It is not uncommon to find amateurs assisting at performances of oratorios, but it is rare to find them so efficient as the members of the Bromley Orchestral Society were in Gaul's *Holy City*, which formed the first part of the concert under notice. To say all were perfect would be vain eulogy, but deficiency certainly was minimized by zealous care. Discretion was exercised in the choice of work selected for the initial performance, for the "scoring" of the *Holy City*, whilst embracing modern effects and adopting modern forms, does not make demands utterly beyond the means of non-professional players. That their assistance would give support to the chorists was naturally expected, but at the same time there was some little anxiety as to their utility in the soli portions of the work—an anxiety, however, that was dispelled when it was found that the principal singers, Miss Margaret Hoare, Miss Janet Russell, Mr Selwyn Graham, and Mr B. H. Latter were admirably accompanied. In the second part Chopin's "Introduction and Polonaise brillante," for pianoforte and violoncello, afforded two able young musicians, Messrs W. C. Hann and F. Lewis Thomas, a favourable opportunity for the display of their talents. Amongst young violoncello players of the day, no one shows more capacity or promise than Mr Hann. His tone is excellent, and his phrasing well balanced and instinct with life. Under the able direction of Mr F. Lewis Thomas the concert was in every way a great success.—H. S.

MISS ELLEN EDWARDS' concert at Brixton Hall, on Thursday evening, May 8th, attracted a large and appreciative audience. Miss Edwards' very considerable abilities as a pianist were displayed in Henselt's "Repos d'Amour," most feelingly rendered, as well as in F. B. Jewson's charmingly characteristic "Mountain Stream," and Liszt's Spinnerlied (*Der Fliegende Holländer*). Not only did Miss Edwards show that she is possessed of the executive facility which makes light of technical difficulties, but that she is also endowed with higher artistic gifts and is able to give expression to the feeling and sentiment of the works she puts before us, her touch, at once brilliant and delicate, standing her in good stead. Miss Edwards joined Mr W. E. Whitehouse in giving Chopin's Duo for pianoforte and violoncello, "Introduction and Polonaise Brillante," the performance on the part of both artists being able and intelligent. Mr Whitehouse's solos were a "Romance" (Mendelssohn), and a Gavotte (Poppo), receiving the warm applause he fully merited. Miss Mary Davies contributed "The Cottager to her infant," "My love is late" (Cowen), and "Bring him back again" (Moir). Mdmé Paley-Evans's fine voice and expressive singing were heard with great pleasure in "When the house is still" (Blumenthal), and "Light" (Barnby). Mr W. H. Cummings sang "The Requit" and "Tom Bowling" in his well known perfect style, and, with Miss Edwards, Lucantoni's "Una notte a Venezia." Mr Arthur Oswald gave "Only once more," and Lacombe's "Estudiantina," which he was called upon to repeat, but he substituted some verses of "The Vicar of Bray." Miss Alice Scott and Miss Alice Sturgeon, two young and talented pupils of Miss Edwards, played Raff's tarantella, "Les Pécheuses," with such finish as to gain much applause and reflect great credit on their teacher. The concert was in every respect a decided success.

A LARGE number of amateurs gathered in Steinway Hall on Wednesday afternoon, May 7, attracted by the pianoforte recital of Miss Margaret Gyde, a young artist who when still under Mr Walter Macfarren's care, at the Royal Academy of Music, was the object of no small admiration and greater hope. Miss Gyde addressed herself to a serious task, her programme containing no fewer than fourteen pieces, one of which was Beethoven's colossal Sonata in B flat (Op. 106)—almost an entire concert of itself. We shall not follow the artist through the detail of her heavy afternoon's work. The time may come when musicians will be interested to know how Miss Gyde reads this or that composition; at present the question is as to the stage of development at which she has arrived. On this subject an agreeable answer is possible. She appears to be rapidly qualifying for high rank in her branch of the art. Whether the text be that of Beethoven, Bach, Mozart, Schumann, Chopin, or Thalberg, —all of whom were represented in the programme—Miss Gyde interprets it with distinguished intelligence and perfect modesty; her command of the keyboard is complete enough for anything, and in the use of gradations of tone she leaves very little indeed to be desired. It says much for the young lady that her happiest effects were made in a Nocturne, Mazurka, and Ballade by Chopin. The characteristic spirit of the master appeared at the touch of the artist's

fingers, while, as a matter of technic, the dainty embroidery of his pieces lost none of its beauty and charm. We are glad to record the success of Miss Gyde's recital, the pleasure of which was enhanced by Mr W. Shakespeare's finished delivery of songs by Jensen and Dvorák.—D. T.

MDME REEVES gave a concert on Thursday evening, May 8th, at Morley Hall, Hackney, which attracted an audience of over 1,000 persons. The chief executants were Mdmé Reeves' pupils. The concert commenced with a part-song, entitled "Merry Minstrels," for ladies voices, said to be composed by Wagner. It was well sung by Misses Snewing, Jones, Reid, Latham, Meakin, and A. Meakin, after which Miss Ada Reid gave "The reign of the roses," subsequently Miss Florence Latham sang Wellington Guernsey's popular song, "O buy my flowers; Miss Nellie Townsend, Bishop's "Should he upbraid"; Miss Annie Bradshaw, Donizetti's "Deh! non voler"; Miss Eveline Jones, Wellington Guernsey's "Lov'd one's return"; Miss Lily Martin, Balfe's "Killarney" (encored), and Miss Kate Snewing, Horn's cavatina, "Child of Earth" (encored). Mdmé Reeves' contributions were Sir Julius Benedict's brilliant vocal variations on "The Carnival of Venice," together with two new and elegant songs by Sir Robert P. Stewart, "How should I think of thee," and "How should thou think of me," which were rendered with genuine taste and perfect expression by the fair concert-giver. Miss Gentry recited, between the first and second parts of the concert, the poem of "Maud Müller," by Whittier. Mr John Scott, an amateur, sang Mr Nicholas Mori's "Lift up thine eyes," and Mr John Cross two ballads by Hutchison and Lowthian. The instrumental part of the concert was varied, a very young and clever pianist, Miss Ada Colville, playing Mr N. Mori's new pianoforte piece, "Fredericka," (loudly applauded); the Misses Marshall, Home, and Mdmé Reeves, two pianoforte duets; and Mr N. Mori, a violin solo of his own composition. The concert concluded with two of Sir Robert P. Stewart's part songs for female voices, "Sleep," and "Joy and Sadness." Dr Gordon Saunders and Mr N. Mori were the conductors, and the concert was altogether agreeable and quite successful.

THE regular course of Mdmé Viard-Louis' "meetings" for the performance of Beethoven's pianoforte music, having been interrupted by the Duke of Albany's death, was resumed on Saturday afternoon, May 10, when the enterprising French lady gave some excellent illustrations of the great composer's "first manner." She presented the two Sonatas in C minor and F major (Op. 10), for pianoforte alone, and the three Sonatas (Op. 12) for pianoforte and violin, her associate in the last group being Herr Holländer, who took the place which, by reason of indisposition, Mr Carrodus could not fill. The works for piano alone are, of course, well known; every schoolgirl plays them. On the other hand, there are few opportunities of hearing the delightful works that make up Op. 12—delightful because they combine so much of Mozart's grace and simplicity with the characteristic Beethoven touch. Mdmé Viard-Louis deserves credit for reminding the musical public in so complete a way of the existence of compositions well adapted for the use of amateurs in the home. They were very well played, and evidently much enjoyed. In the course of the afternoon five of Beethoven's songs were sung by Fraulein Luise von Hennig, accompanied by Mr Lindsay Sloper.—D. T.

A concert was given at the Highbury Athenæum, on Saturday evening, May 3rd, in aid of a charitable object. Mrs Wilson Osman sang "With verdure clad," and was encored in "She wandered down the mountain side." Miss Edith Ruthven was heard to advantage in Mr George Gear's charming song "The rose is dead," (accompanied by the composer) and afterwards, in Ganz's "Nightingale's Trill." Miss Mary Beare, Miss Constance Griffiths, Mr John Probert, and Mr W. G. Forington also assisted. Miss Beare being recalled after "A damsel fair" (Ganz), and Mr Forington encored in "Only once more." Mr Frank Arnold played two violin pieces, and Mr George Gear several pianoforte solos, with his accustomed success; the first, a clever fantasia on *Faust*, (arranged by himself), followed later in the evening, by Ignace Gibsons's melodious "Süchliches Lied," (Op. 88), and his own rondo brillante, "La Gioja." Mr Gear was unanimously "called" at the conclusion of his performance. Mendelssohn's Allegro Brillante in A, (arranged for two pianofortes) was also well played by Miss Lottie Butler and Miss Boyce. Mr Fountain Meen conducted.

THE annual concert of the South Kensington Ladies Choir took place at the Town Hall on Saturday, May the 10th, in aid, this year, of the mission hall connected with St Mary Abbots Church. There was a very large audience, the concert having been well taken up by the members of the choir, who yearly hand over a substantial sum to one of the local charities. It commenced with Mendelssohn's "Surrexit" Motett, listened to with great interest and much applauded. The choir next gave evidence that they were also well

able to sustain their reputation in unaccompanied music, Sir George Macfarren's madrigal, "Ye spotted snakes," being sung in perfection, reflecting great credit on themselves and their energetic conductor, Mrs Arthur O'Leary. Amongst other choral numbers we may particularize Walter Macfarren's cantata, *The Song of the Sunbeam* (words by Wetstar), a selection from Reinecke's trios and a musical freak, viz., a setting, by Kellow J. Pye, for ladies voices, of one of Cramer's pianoforte studies. Mme Patey and Miss Mary Davies, Miss Howes and Mr Thorpe contributed solos: "Voices of the woods," by Rubinstein, and "My angel lassie," by Rosetta O'Leary being especially admired. Herr Ludwig delighted lovers of the violin by his beautiful phrasing and pure intonation, and Mr Walter Baché rendered in his most perfect manner two pianoforte pieces by Liszt.

MISS COWEN'S annual dramatic recital was given on Tuesday evening, May 13, in Steinway Hall, before a numerous and appreciative audience. Miss Cowen, whose fame as an accomplished elocutionist is firmly established, recited Jean Ingledew's description of "The high tide on the coast of Lincolnshire in 1571," Mrs Barrett Browning's "Bertha in the lane," Dickens' account of "The Tetterbys," from his Christmas story, *The Hanted Man*; D. G. Rossetti's "The King's Tragedy" (*James the First of Scotland*); "The courtship of Henry V. and Catherine" (Shakspeare); and "The Jackdaw of Rheims" (*Ingoldsby Legends*). The vivid perception of character, fine declamation, and command both of pathos and humour exhibited by Miss Cowen received hearty acknowledgments at the conclusion of each piece. Between the "recitations" Miss De Fonblanque and Mr Bernard Lane relieved the arduous exertions of the reciter, the lady by singing Mr F. H. Cowen's charming songs, "Lullaby," "Because," and "The old and young Marie," (accompanied by the composer), and Mr Bernard Lane "The trysting tree" (Planquette), and "The maiden and the weathercock" (W. Austen). The entertainment altogether gave perfect satisfaction.

MR W. F. TAYLOR gave his annual concert at Bolingbroke Hall, Clapham Junction, on May the 8th, the programme being equal or superior to the many he had before given. The march for three violins and a violoncello, "Comrades," with which it opened, was played in excellent style by the young ladies and gentlemen of Mr Taylor's Violin Class, who also contributed Haydn's "Toy" Symphony, which was unanimously encored. The vocalists were Masters W. F. and C. H. Taylor, Miss Susetta Fenn, R.A.M., and Mr John Parry Cole, R.A.M. The most effective songs were a MS. duet by Mr Taylor, "Know ye the land," sung by the Masters Taylor; a new song by the same composer, "God's Angel," by Miss Fenn; Gumbert's "Ye happy birds," by Master C. H. Taylor; and a humorous song, "A woman's sure to have her way," by Mr Cole. Mr Taylor's clever Juvenile "Concert de Famille," pianoforte, Miss Ida Taylor (aged 17); violin, Master W. F. (16); violoncello, Master C. H. (14); drum, triangle, and vocalists, Misses Edith and Julian (respectively 11 and 9), assisted occasionally by Mr Taylor with the pianoforte, violin, or viola, gave selections of classical and popular music, including Thalberg's "Pregiera" (*Mosé in Egitto*), played by Miss Taylor; Osborne and De Beriot's duet from *Guillaume Tell*, for violin and piano, by Master W. F. and Mr W. F. Taylor; an Andante and Minuet (MS.) from Mr Taylor's Quartet for piano, violin, viola, and cello, rendered with gratifying result, and a selection of Scotch airs (encored); indeed, the whole performance of the juvenile musicians was unexceptionably clever. Mr Taylor and his pupil, Mr Ernest Gaskin, were very successful in their pianoforte solos, the latter receiving a most unwonted compliment after his performance—a splendid basket of flowers. In short, the concert was highly successful, both in attendance and execution.

MR BRINLEY RICHARDS has been requested to repeat, at Kensington, his lecture on Ancient and Modern music, and has fixed to give it on Wednesday evening next, at the Town Hall.

COPYRIGHT.—In the Court of Appeal the decision of the Queen's Bench in the case of "Duck v. Bates" was affirmed, thus upholding the plea that there had been no infringement of the Copyright Acts in the performance of *Our Boys* by an amateur company at Guy's Hospital. Mr Justice Fry dissented from this judgment.

REVIEW.—"Illusion," a song, words and music by G. Prince, lies well for the ordinary range of voices, its compass being from D to G. Frequent changes of key, however, will make it difficult for other than good singers to render it effectively, as the song commences in G major, modulates after a few bars into G minor, resolves into D major, and, after coquetting with numerous keys, resolves itself into that of D major, in which key the song ends. Mr Prince may probably be blamed by strict adherents to form for his want of orthodoxy.

PROVINCIAL.

WORCESTER.—A concert was given on Tuesday, May 6, in the lecture hall of the Young Men's Christian Association, Copenhagen Street, in aid of the building fund. There was a very large attendance. Mr Harber, with his usual ability, accompanied the songs on the pianoforte, and Mr W. Mann Dyson, L.R.A.M., acted as conductor, and proved himself very efficient. At the conclusion of the programme Mr Chaplin, on behalf of the committee, proposed a vote of thanks to Mr Dyson and the ladies and gentleman who had so kindly come forward and given their services that evening. Mr Jones seconded, and the motion was carried in the usual way, Mr Dyson responding. We must not omit to mention that the part songs were sung in a very creditable manner by Mr W. Mann Dyson's advanced class.—*Berrow's Journal*.

CLEOBURY MORTIMER.—The organ of St Mary's Church, rebuilt and enlarged by Mr John Nicholson, of Worcester, was reopened on Thursday week. The services were at three and six o'clock. The Rev Sir F. A. Gore Ouseley, Bart., opened the organ at the afternoon service, playing at intervals the following:—Extemporaneous introduction, "But Thou didst not leave," &c., "O, fatal day," Fugue in E flat, slow movement from Beethoven's Pastoral Symphony. "Coronation Anthem," from *Zadok the Priest*; also at the afternoon service, Mr Smith, of Worcester Cathedral, sang in splendid style, "Comfort ye my people," "Then shall the righteous," &c., "If with all your hearts." At the evening service Mr W. H. Davies, organist, presided at the organ. The service was full choral, and the choir acquitted themselves very creditably. The preacher was the Rev Sir F. A. G. Ouseley, who delivered an excellent discourse before a large congregation. The organ is the gift of Mrs Childs.

HALSTEAD.—The Halstead Musical Society gave a concert in the Town Hall, on May 8th, consisting of John Francis Barnett's *Ancient Mariner*, and a miscellaneous selection. The principal singers were Mme Clara West, Miss Lottie West, Mr C. J. Murton, and Mr James Bayne. Mme West was highly applauded, especially in the solo accompanied by a chorus of female voices, and the Seraph Band in the final quartet. Miss Lottie West was also very successful, both in the cantata and miscellaneous selection, her song, "Sunshine and Rain," by Blumenthal, being encored. The band (led by Mr W. Pratt) as well as the chorus, acquitted themselves well under their conductor, Mr George Leake. Miss Little presided at the pianoforte. The audience included the *élite* of the neighbourhood.

BIRMINGHAM.—The fourth and last of Mr Stockley's series of orchestral concerts was given in the Town Hall on Friday evening, April 25. Besides the orchestra, there was a solo pianist new to us, Miss Nannie Reynolds, daughter of the principal double-bass (who also appeared as a soloist), together with the popular vocalists, Mme Patey and Mr Maas. Miss Nannie Reynolds—says the *Birmingham Post*—made a very favourable impression by her rendering of Chopin's Andante spianato and Polonaise. The young lady has considerable executive means, a sympathetic touch, and nice feeling. Her performance was warmly greeted. Mr Reynolds, in Lassere's fantasia on *Fra Diavolo*, showed what skilful hands can effect with the double-bass. He "sang" Aufer's charming melodies on his instrument, and in the various embellishments and passages of the fantasia showed a mastery and power of execution that greatly delighted the audience, well deserving the hearty applause he received—nowhere warmer than from his companions in the orchestra. Mr Maas "electrified" the audience by the way in which he declaimed Handel's "Sound an alarm," and Mme Patey delighted every one in Gounod's "Golden Thread." Mr Stockley conducted the orchestra with tact and judgment, Dr Winn presided at the pianoforte, and Mr Stimpson at the organ.

DUBLIN.—A crowded audience attended the Antient Concert Rooms on Monday evening, May 12th. Madame Carlotta Patti was heartily welcomed. Her splendid voice was heard to great advantage in the aria, "Caro nome," from *Rigoletto*, and that felicitous expression for which her singing is remarkable was acknowledged with the unrestricted testimony which merit commands. The barcarolle, "Sul mare," was rendered by Madame Patti in a style that at once showed the great qualities of her vocalism, but she created an irresistible recall by her version of a Spanish song. In answer to the encore she sang "Within a mile of Edinburgh town" in a charming and quite unconventional manner, very pretty in effect, but some critics might prefer the familiar style. One must hear M. Ernest de Munck on the violoncello to form anything like an adequate idea of his great artistic power. He simply far and away eclipses any performer on that instrument ever heard in Dublin. The violoncello in his hands seems to undergo a magic influence, imparting an exquisite delicacy to its tones, and an expressiveness which is wonderful. In the Nocturne (Chopin) he quite spellbound those present, and the marvellous effect he produced by his rendering

of Dunkler's Fileuse—as a contrast—occasioned quite an ovation in recognition of his masterly skill. He was equally successful in Schumann's well known "Abendlied," and his brilliant execution of Popper's Papillon compelled such a demand for its repetition that it became necessary to accede to it. M. de Munck must have seen that an audience comprising the best musical judgment in Dublin accorded their unqualified acknowledgments of his superb abilities.—*Irish Times*.

THE BIRMINGHAM FESTIVAL, 1885.

At a recent meeting of the Orchestral Committee the question of appointing a successor to the late Sir Michael Costa was considered, and a decision made in favour of Herr Hans Richter. This has since been confirmed by the General Committee, and we understand that the distinguished Viennese musician has signified his willingness to accept the post. It was, no doubt, felt by the members of the committee that considerations of nationality lay altogether outside the duty they had to perform—the duty of obtaining the man whom they considered best qualified. Without casting the smallest reflection upon the claims of others, amateurs will be disposed to agree that in Herr Richter the Birmingham Festival has found a worthy musical chief. With characteristic readiness of action, the committee have already settled upon the chief features of their next programme. The Festival will begin on the Tuesday morning with Mendelssohn's *Elijah*, and on the evening of the same day a new cantata, *The Sleeping Beauty*, by Mr F. H. Cowen, will be produced, together with Mozart's *Jupiter* symphony and Schumann's *Des Sängers Fluch*. Wednesday morning is devoted to Gounod's new sacred work, *Mors et Vita*, and Wednesday evening to a selection comprising a new cantata by Mr Thomas Anderton; a new instrumental piece, probably an organ concerto, by Mr E. Prout; a *scena*, by Massenet; Beethoven's violin concerto, and the *finale* to the first act of Wagner's *Parsifal*. On Thursday morning Handel's *Messiah* will be given, the committee having wisely determined to restore that monumental work to its place in their programme. For Thursday evening are set down a new cantata, *The Three Holy Children*, by Mr Villiers Stanford; a new violin concerto, composed by Mr A. C. Mackenzie; short selection from Wagner's *Tristan und Isolde*, and Liszt's first Hungarian Rhapsody. On Friday morning, a new cantata by Herr Dvorák will be associated with Beethoven's Choral Symphony, and the festival is to end on the evening of the same day with a repetition of Gounod's *Mors et Vita*. Some modifications may be made in this scheme, but such, as at present arranged, is the fare promised for the great Midland musical feast. We will only point out now that, of the seven new works five are by native musicians; and that the committee, while recognizing the claims of English art, have given their programme the fullest range, and the most varied interest.

[*Elijah* and the *Messiah* are sopas to the "advanced people;" but why are we to have M. Gounod's work twice? "The advanced" do not care greatly for the petted Frenchman.—D. B.]

ARCHER PINKS FINCK ON WAGNER.

The inherent weakness of the Wagnerian theory is rendered additionally apparent by the verbose utterances of his apologists, the most recent of whom, Mr H. T. Finck, demonstrates more clearly than any of his predecessors the artificial basis on which the "modern master" sought to found a school, that he destined to revolutionize the world of music. This enthusiastic gentleman has been selected to prepare a hand-book for the approaching Wagner Concerts, to be given under the direction of Mr Theodore Thomas. It contains a series of articles intended to explain his art principles and the important reform he has originated in matters musical.

He commences by instituting a comparison between Darwin and the god of his idolatry, for the simple reason that both recognized the universal law of evolution, and points out that the greatest argument in favour of their theories lies in the fact that they are not *bona fide* inventors, but have simply developed ideas which have already been promulgated by others. This is a somewhat startling statement when one remembers that Wagner claimed to be an originator, and openly set at naught all traditional forms. The originality of his genius is specially manifest (according to Mr Finck), in the appropriateness of the themes employed to illustrate widely contrasted personages or ideas, and which cannot be interchanged without destroying characterization. Although herein the critic manifests analytical acumen of unusual power, nevertheless, pre-Wagnerite composers both of "French, Italian, and Judean opera seria," have also recognized the same principles, as he can ascertain for himself by careful research. His intimate knowledge

of the composer's art is further exemplified by the assertion that the Wagner *leit motifs* are not of stereotyped form, but undergo changes in "rhythm, harmony, and time," and also appear both in major and minor garb—in order to represent different phases of emotion without losing their individual significance. Less eminent critics have hitherto entertained an evidently erroneous idea that alteration of rhythm, at all events, destroys the identity of a phrase, and therefore they will be interested to learn on such undoubted authority that such is not the case.

We are next informed that "music is the language of emotion," but must be "combined with explanatory poetry and a pictorial background" in order to bear any meaning, which can only be of a secondary character, as the art has no independent existence. The orchestral works of Mozart, Beethoven, and other impostors, are therefore meaningless, and unworthy of a hearing! So disastrous however is the effect of habit, that it is unlikely they will be banished from our concert-rooms, and conservative art ignorance will therefore probably continue to thrive.

Mr Finck is evidently a man of great concentrative ability, and is further gifted with a retentive memory if, as he says, after hearing a Wagner music drama "once or twice," he can remember "with what person each motive is associated" and follow the whole plot by listening to the music alone, unravelling the most complex polyphonic combinations of themes, whether in disguised form or otherwise. The immensity of Wagner's genius is also illustrated by the circumstance that "he does not write a waltz when someone is dying on the stage." This sentence is, however, somewhat ambiguous. Are we to understand that the marvellous realism of the composer is attributable to the fact that he wrote the music of his operas in the theatre, and that the destined interpreters of his ideas enacted the action of the scene for his special delectation and in order to stimulate his imagination? If so, the fact that he did not write a waltz to accompany the dying throes of one of the *dramatis personae* is amply accounted for.

Mr Finck then proceeds to favour us with an epitomized analysis of the songs of Schumann, Liszt, and Franz, "in which every verse has its own music, instead of a mere echo of that of the preceding," although how this fact tends to illustrate the *leit motif* theory, is not particularly obvious. Apart from this, "descriptive" songs of varied types existed previous to the birth of the three composers specified. What is meant by the ability of Materna Winkelmann, and Scaria to "pronounce their consonants distinctly, without sacrificing the beauty of their vowel tones" when singing in *Tristan and Isolde*, is also somewhat difficult to understand. Are these two characteristics of perfect enunciation incompatible?

We are next favoured with a strikingly valuable piece of information, to the effect that in "making the music follow the sense of the poetry," the aforesaid poetry governs the "character of the music!" Wagner's subjects are sad and tragic, therefore his music is "sad and tragic!"—Q. E. D. There is a lucidity about this statement that is especially satisfactory to the philosophic mind, and speaks volumes in favour of Mr Finck's profound knowledge of his subject. Following out this train of reasoning, he adds that when Wagner comes to "discordant passages (in the text), he uses discords (in the music)." This is, at all events, consistent, but the deduction drawn therefrom that "discords and modulations alone can express tragic passages" is not quite correct. "Modulations"—the exact definition of which Mr Finck does not appear to clearly understand—are equally expressive of the most sensuous beauty, and are frequently thus employed by Wagner himself, while Gluck, who anticipated many of the later composer's "methods," and other acknowledged composers of every school, have proved emphatically that "tragic passions" can be adequately expressed in music, without "passing on from one discord to another." Again, it is but an impotent plea in favour of the substitution of laboriously manufactured "dissonances," for the unrestrained flow of emotional inspiration, that these afford "a glimpse into hitherto unsuspected relationship between remote keys." The apologist appears to forget that music first claims consideration as an art, and that science is her handmaid, the incidental "means to an end." Music is *created*, not *made*, and no mere theories can uproot the eternal principles that govern its existence, nor rob it of its highest attributes.

In speaking of Wagnerian poetry, some odd ideas are ventilated. For instance, it is gravely asserted by our mentor that "every emotion has an affinity for certain consonants." Now, with the solitary exception of the Gilbertian "great big D," this statement is not justified by facts. Surely Mr Finck cannot seriously intend his readers to believe that even he can realize the "swimming motion of the Rhine daughters" by the mere reiteration of the letter *v* in the words "Weia! Waga" otherwise, to plagiarize his own words—"This surely is something new under the sun."

One of the most significant proofs of the instability of the position assumed by the Wagnerites, is their "change of front." At first

they avowed that all existing musical forms would disappear, and the reformed school would rule the world. Now they state, if we may accept Mr Finck as one of their accredited representatives, that "it would be absurd to maintain that this new style is destined to replace all other styles," and "lyric song will certainly never be allowed to fall into neglect." Even the despised "airs of Italian opera composers will always be heard with pleasure in the parlour and the concert hall, although they will not be tolerated by future generations on the operatic stage." The gift of prophecy appears to have been revived in this gentleman, but whether "generations yet unborn" will verify his prediction in this latter matter, it is of course impossible to state with any amount of certainty.

In defining Wagner's "New Vocal Style," the writer of the *Hand-book* declines to recognize the merits of the "Italian method of singing, which is only productive of beautiful and sensuous tone," and "sacrifices striking melodic intervals and expressive consonants, which give utterance to poetic ideas and sentiment." These last-named qualities constitute "the combined beauty and realism of Wagnerian song." He, however, somewhat inconsistently adds that the interpreters of this perfected style of song must be able to act, although they need not display any vocal art, as they cannot act and sing simultaneously; and of the two accomplishments the first is the most important qualification for an ideal exponent of Wagnerian song, which song "is simply impassioned speech converted into art." This explanation is somewhat impolitic in the present instance, when selections from the Bayreuth repertoire are to be given on the concert stage without the scenic and dramatic accessories which are so entirely indispensable.

Before closing this hasty summary of the leading features of the *Musical Drama of the Future* one more quotation must be indulged in, as it suggests a healthy outlet for emotion. Here it is:—

"Modern etiquette teaches us not to express our emotions by appearances and speech; but it is the sphere of art to express what in life is thus forbidden."

If musicians of irritable temperament, who under severe provocation are wont to indulge in wild gesticulation, accompanied by more or less strong language, will for the future relieve their overcharged feelings by hurling a Wagnerian phrase at the object of their annoyance, the "Great Musical Reformer" will not have lived in vain. Mr Thomas seems peculiarly unfortunate in his selection of musical literati. The official book of his New York May Festival two years since was disfigured by many idiotic blunders on the part of the annotator, and a cursory glance at the *Wagner Hand-book* is sufficient to establish the fact that he has been ill served on the present occasion. There is much truth in the old aphorism that "a little knowledge is a dangerous thing."

FREDERIC ARCHER.
(Key-Note.)

WAIFS.

Mdme Patti arrived at Craig-y-nos Castle on Tuesday at 4 p.m., and experienced a cordial reception from the inhabitants of the surrounding districts. Her passage in the Oregon (Guion line), from New York to Queenstown, was about the shortest on record, occupying little over six days.

Mr John Boosey's last Ballad Concert for the season is announced for Saturday morning next.

Roberto Stagno, the tenor, is in Paris.

Abrugnedo, the tenor, is singing in Seville.

The Teatro San Carlino, Naples, is to be pulled down.

The Theatre at Roubaix (France) has been burnt down.

Capoul has returned from America, and is now in Paris.

A Conservatory of Music is to be opened next winter in Karlsruhe. The report that Piccolomini is in want has been emphatically denied.

Paisiello's *Scuffiara* is in preparation at the Teatro dei Fiorentini, Naples.

Marie van Zandt has been appointed Court Singer by the King of Holland.

In consequence of bad business, the Teatro Bellini, Naples, has been closed.

The Theatre Royal, Dresden, will be closed from the 2nd July to the 1st August.

Maurice Grau has engaged Mdme Aimée and Mdme Théo for next season in New York.

Carl Wondra, a young Viennese violinist, aged sixteen, has been well received in Paris.

Mdme Schumann is sixty-five, and has been before the public as a pianist for fifty-six years.

Marie Brandt is engaged to sing twice as Fides in *Le Prophète* at the Theatre Royal, Munich.

Canti's new buffo opera, *La Befana*, has not proved successful at the Teatro del Carcano, Milan.

The Teatro Carlo Felice, Genoa, closed for the season with a performance of Ponchielli's *Gioconda*.

Nicola de Giosa, composer of *Don Checco* and *Napoli in Carnevale*, is dangerously ill at his native place, Bari.

The members of the Liedertafel, Halle, celebrated on the 26th April the 50th anniversary of that association.

The Duke of Anhalt has bestowed on Adolf Hankel, *Musikdirector*, Dessau, the Ducal Medal for Art and Science.

Faccio, the well-known conductor, has been promoted to the rank of Commander of the Order of the Crown of Italy.

"Give me," said the teacher, "an example of a mammifer without teeth." To which the pupil replied: "Grandmother."

A new Summer Theatre for buffo operas, farces, and short ballets, was opened on the 3rd inst. at the Eiskeller-Etablissement, Berlin.

There is some talk of founding a Wagner museum in Vienna. The suggestion comes from Herr Heinrich Kastner, editor of the *Parsifal*.

The orchestra of the Milan Scala, under the direction of Sig. Faccio, gave, on the 10th inst., the first of a series of concerts in Turin.

The house in which Raspail was born at Carpentras has been presented by his son to that town on condition of its being used as a School of Music.

Nessler's new opera, *Der Trompeter von Sakkingen*, was favourably if not enthusiastically received on its first production at the Stadt-theater, Leipsic.

Miss Virginia Reder, the young American pianist, who has been very successful in Paris during the season just concluding, is shortly expected in London.

Arrigo Boito's *Mefistofele*, with Emma Turolla, Castelmarty, and Valero in the principal characters, was much applauded at the Imperial Operahouse, Vienna.

The Paris Théâtre du Château-d'Eau, closed since the collapse of the Opéra-Populaire, will be opened on the 1st June for a short operatic season with Donizetti's *Martyrs*.

Merlin, not *Atilla*, is the title of the new opera by Carl Goldmark, who, it appears, has given up the style in which he has hitherto written, and adopted that of Wagner.

Gaetano Cornaro is busy on a new opera, *La Magliarda*, which will probably be first produced at the Teatro Filarmonico, Verona, but not till the Carnival season next year.

The Common Council of Antwerp have voted the Cercle Artistique et Littéraire five thousand francs towards the organization of an International Musical Congress there next year.

Mr Mapleson has commenced an action in the American Courts against Mdme Emilia Lablache, for having—though, as he asserts, engaged by himself—sung in Mr Abbey's Company.

According to report, M. Maurel has accepted for the Théâtre Italien, Paris, next winter, a new four-act opera, *Benvenuto Cellini*, libretto by M. Gaston Hirsch, music by Eugène Diaz.

Vizentini is in Paris making preparations for next season in St Petersburg and Moscow. Among other works, he will produce Léo Delibes' *Lakmé*, with Mdme van Zandt in the title-part.

Among other reports flying about the foreign press is one to the effect that Signori Ricordi, Corti, and Bonola, will be the managers next year of the Italian opera-company at the Eden Theatre, Paris.

The second series of Wagner Concerts, New York, with Mdme Materna, Mdme Nilsson, Miss Emma Juch, Miss Emily Winant, Herren Winkelman and Scaria, was fixed for the 7th, 9th, and 10th inst.

The Corporation of Cologne have, by a considerable majority, elected Herr Wallner, of the Theatre Royal, Dresden, to succeed Ferdinand von Hiller, as Town Conductor and Director of the Conservatory of Music.

The two ballets, *Sylvia* and *La Farandole*, the former with music by Delibes, and the latter with music by Dubois, will be performed at the Teatro Vittorio Emanuele, Turin, during the International Exhibition in that city.

WELDON v. GOUNOD.—Mr Justice Grove and Mr Baron Huddleston, sitting in the Queen's Bench on Monday, granted leave to Mrs Weldon to serve a writ on M. Gounod, against whom she proposes bringing an action for breach of contract.

The Corporation of Agram are about to raise the annual sum granted by them for the support of the Operatic Company at the National Theatre from 2,000 to 10,000 florins, and a petition will be presented to the Diet, begging an increase of the Government grant to 60,000 florins.

WESTMINSTER AQUARIUM.—To the varied attractions of the Royal Aquarium, Westminster, are now added some African lions, trained elephants, and Australian horses, classified as "Wilson's Novelties from India." The Royal Tusker hunting elephant, "Viceroy," is prominent among the troop of animals as a singularly fine and large specimen. The variety entertainment given during the afternoon, consists of a series of songs, ballets, gymnastic, acrobatic, and juggling feats. The promenade concerts, under the efficient direction of Mr C. Dubois, with Mr Howard Reynolds as the solo player on the cornet, are a great attraction. A grand volunteer fête is arranged to take place to-day, Saturday, to commemorate the twenty-fifth anniversary of the organization of the auxiliary forces.

PRECOCITY OF GREAT MUSICIANS.—Nearly all the great music masters were precocious. Haydn began his career at the age of eight. When fifteen he had already developed much of the skill and independence for which he became famous. At that age he happened to hear of a vacancy in the church at Tell, and circumstances made him anxious to obtain the post. The choir master, however, on receiving his application refused to allow him to join the choir. Nevertheless, on the following Sunday, Haydn had managed to smuggle himself into the choir, and sit next to the principal soloist. Just as he rose to deliver himself of the solo, Haydn snatched the music from his hand and commenced to sing it himself at sight. The church authorities were so electrified that they gave him a good sum of money as soon as the church services were over. Beethoven, at fifteen, was one of the chief musicians under the Elector of Cologne. At four, Mozart could play freely on the harpsichord; at five he not only composed, but began to travel extensively as a virtuoso. The Archbishop of Salzburg a few years afterwards would not believe that a child so young could of himself accomplish all he was credited with. Accordingly he shut himself up with pen and ink and wrote the words of the Mass. Within a week the young composer produced a complete score for the inspection of the incredulous archbishop. The result of its performance was that the Mass became a stock piece at Salzburg Cathedral, while Mozart became the prelate's concert-meister at the age of twelve. Mendelssohn was a noted improviser on the pianoforte at the age of eight. Schumann as a schoolboy could at any time gather a knot of companions who eagerly listened with a patience not common at their age while he described their characters on the piano. Chopin did a still more wonderful thing, when a boy in his father's school. Sonntag thought him such a miracle at ten that she gave him a valuable gold watch as a token of admiration. At nine he was asked to assist at a public concert for the poor. He selected as his subject a concerto by Gyrowltz, and was dressed by his mother as a little dandy for the occasion. After obtaining immense success he went home to his mother, who asked him as she embraced him, what the public liked best. "Oh, mamma," said the unconscious young genius, "nobody could look at anything but my collar."

THE ROSE.

"And must you really have a rose?" A whispered kiss, and lo, the rose
I said to Laura, as we walked
In crimson flush her cheek suffused;
One sultry eve; of all we talked,
If vexed or pleased, amused, confused,
Ah! who knows? Ah! who knows?

"No flower can please me like the
And you, grave sir, who frown morose,
rose;" Who think my conduct much to blame,
You might perchance have done the
Twas said before and said again,
same,
But whether I was mad or sane,
Ah! who knows? Ah! who knows?

Quite right your view in sober prose,
For had your honour done the same
I too might think you much to blame;
Ah! who knows?

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